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MANGAJIN No. 31, November 1993

CONTENTS

page 14

page 42

page 68

FEATURES 特集 tokushū

10 Straight Schodt
Japan's Ministry of Finance has published one of its study books on legal defense practices in manga format. Frederik Schodt tells you all about it.

14 Christmas in Japan
Extravagant dates, fancy cakes, and roast chicken are all part of a "traditional" Japanese Christmas. As with most imports, Christmas has taken on its own Japanese flavor.

68 Interview with Ishinomori Shōtarō
Author of the popular *Japan Inc.* (as well as this issue's feature manga, *Hotel*), Ishinomori is one of the most respected figures in the world of manga.

DEPARTMENTS 連載／コラム rensai/koramu

4 Letters The readers write.

5 Bloopers "Your wife did what?"

9 Brand News How did they come up with the name "Pocky?"

18 Book Review Christopher Perrius examines four books dealing with religion in contemporary Japan.

20 Computer Corner Douglas Horn fields questions about Japanese computing.

28 Basic Japanese: *Sasuga*
It's one of those words that drives translators crazy, but the concept of *sasuga* is really simple when treated in the *Mangajin* style.

84 Vocabulary Summary

86 Classifieds

MANGA 漫画 manga

24 *Calvin and Hobbes*, by Bill Watterson

26 *The Far Side*, by Gary Larson

34 *OL Shinkaron* • OL進化論, by Akizuki Risu

38 *Kuriko-san, Konnichi-wa* • くりこさん、こんにちは, by Terashima Reiko

40 *Selected Works of Ishii Hisaichi* • いしいひさいち選集

42 *Katsushika Q* • 葛飾Q, by Tomisawa Chinatsu

59 *After Zero* • アフター0, by Okazaki Jirō

71 *HOTEL* (Part 2) • by Ishinomori Shōtarō

Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Editor's Note

I'd like to reassure any readers who might be concerned about the fact that the monthly designations of *Mangajin* bear only an approximate correlation to the calendar months of the year. For example, this issue bears the designation "November," but it won't reach most of you until around the end of November. We like to think of this as a way of extending the joy of magazine readership throughout the month. You probably got the November issues of your ordinary magazines at the beginning of November; or in some cases the publisher was in such a rush that you actually received your November issue while it was still October. Whatever the case, by mid-November you had probably gleaned all the information you wanted from those publications and they lay scattered like dead leaves on your coffee table or desk. A sense of boredom was inescapable as you thumbed through those printed pages whose familiarity had begun to breed a kind of intellectual contempt. Then, just as the feelings of gloom were intensifying, what should arrive but the latest issue of *Mangajin*!

Another side to this story is the fact that it takes us five weeks to put together an issue of *Mangajin*. We get out ten issues a year, and these are given monthly designations strictly for the convenience of the people at the post office whose concern with such matters seems, quite frankly, excessive. If you read the fine print at the bottom of the column on the left, you will see that *Mangajin* is published monthly, except January and July. Well, that's one way of looking at it. Those of us here at *Mangajin* simply refer to the issues by number, and we would encourage our readers to do the same. Subscribers may rest assured that they will receive a full ten issues, spaced rather evenly through the year.

That being said, I hope you all enjoy No. 31.

Vaughan P. Simmons

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What about Doraemon?

With Doraemon's weekly *anime* TV show consistently rated in the top five, more than a score of videos, dozens of manga, toys, games, teaching aids, and the ubiquitous pencils, cassette jackets, clothing,candy,etc.—why is it we never a word about our favorite *neko-roboto* in print? And yes, we've read the paragraph in *Manga! Manga!*, but we want more, more, more!

UNSIGNED
Seattle, WA

We're trying, but the very fact that Doraemon is so popular seems to make his creators reluctant to let him roam the pages of other publications.

TV sociology

In MANGAJIN No. 29 I was shocked when I read *Garcia-kun* and the interview with the artist, Takeuchi Akira. Takeuchi has never met, read about, or engaged in any kind of research on his subjects. I was flabbergasted at Takeuchi's reply as to where he got his information: "TV!" This is typical of how our societies are being poisoned by people forming their ideologies from television programming.

I applaud *Mangajin* for its neutrality on touchy issues and for its format which encourages readers to express their views.

DAN BOLINGER
La Habra, CA

(Note: Garcia-kun is a popular manga series about a foreign laborer in Japan.) As Takeuchi mentioned in the interview, his goal is simply to entertain. In a sense, the fact that he draws on television for his information about foreign laborers makes his material ideal for Mangajin*—it provides a crystallization of popular perceptions about foreign laborers like Garcia-kun. As reader Bolinger points out, we simply tell it like it is.*

Baseball update

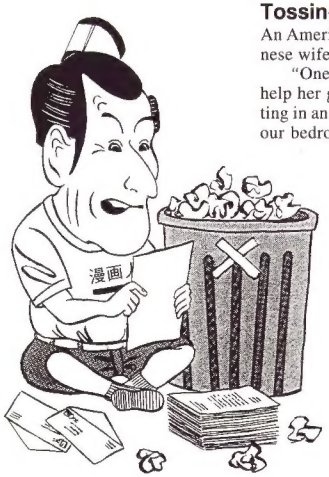
In the Basic Japanese lesson of issue No. 29, one of the examples is *Lotte no Hoshi.* The commentary explains that "Lotte refers to Lotte Orions, a Japanese professional baseball team." That was probably true when the manga was written, but no more. A couple of years ago Lotte built a new stadium in Chiba and changed their name to the Chiba-Lotte Marines. "Marine" in the sense of the sea and the natural surroundings of Chiba, not in the sense of John Wayne storming the beach; the team's new pink and turquoise uniforms preclude such a macho image. Actually, the words pink and turquoise don't do justice to the real colors; salmon and teal come closer, but it's something you really have to see.

Since the corporate sponsors of a Japanese pro baseball team view the teams as image-enhancing PR devices, the sponsors frequently remake their team's image, in the same way they remake advertising themes. If not a new team name, then a redesigned uniform; at least one of the twelve pro teams does some kind of makeover almost every year. A few stay with classic designs based on American teams; for instance, the Hiroshima Carp have for decades used uniforms that bear an uncanny resemblance to those of the Cincinnati Reds. But as in most matters of Japanese popular culture, expect even more team makeovers as pro baseball modernizes its image to compete with the latest phenomenon in Japanese pro sports—the explosive popularity of J-League professional soccer.

KIRK MARTINI
Charlottesville, VA

(Kirk Martini has been featured in these pages as a reviewer of books and movies about that most Japanese of sports. We count on him to keep our scoreboard straight on bēsubōru matters.)

BLOOPERS



Tossing and turning

An American attorney who speaks Japanese with near-native fluency and his Japanese wife recounted the following anecdote to me:

"One weekday evening around 2:00 AM, my wife woke me up to ask that I help her go to the bathroom. Being eight months pregnant, she needed help getting in and out of bed and wanted me to turn on the light in the hallway connecting our bedroom to the bathroom. After dutifully helping her, I tried to get back to sleep but ended up tossing and turning for the rest of the night.

The next evening, I was hosting dinner at a New York restaurant for a group of Japanese business clients when one of them turned to me and said, *"Smith-san, kyō wa zuibun tsukareta kao o shitemasu ne."* ("Mr. Smith, you appear so tired today.") Wanting to explain my sleeplessness the previous evening, I answered, *"Ee, yube kanai ni okasaremashite . . ."* Dead silence overtook the group, with several of my guests looking uncomfortably at each other. They quickly moved on to another subject.

It was only after I returned home that evening and recounted the incident to my wife that she pointed out to me, with obvious embarrassment, that by inadvertently converting an *"o"* to an *"a"* (i.e., *okosaremashite* 起こされまして to *okasaremashite* 犯されまして) I had managed to tell my Japanese guests not, as I had intended, 'Last night I was awakened by my wife,' but rather 'Last night my wife raped me.' What a difference one lousy vowel can make!"

GLEN S. FUKUSHIMA
Tokyo

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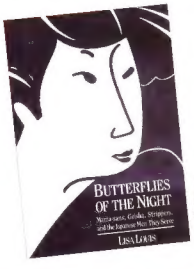

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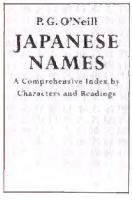

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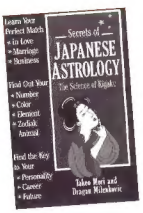

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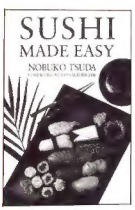

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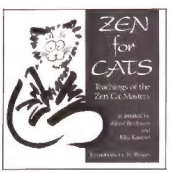

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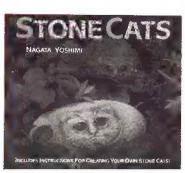

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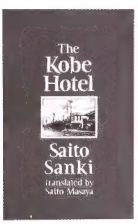

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BRAND NEWS

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Anyone who has spent time in Japan is probably familiar with *Pocky*, a snack made of pretzel-like sticks coated with chocolate. The bright red package stands out in shops and train station kiosks everywhere. Americans might tend to pronounce the name as it is spelled in English, *i.e.*, rhyming with "hockey," but the katakana on the side of the package (ポッキー) reveals that in Japan they are called *Pokkii*, which sounds more like "pokey." The name comes from the snapping sound that they make when eaten.

© Tomisawa Chinatsu / *Katsushika Q*, Shogakukan

Sound FX: ポキッ
Poki!

- this effect might also be used for cracking knuckles, the snapping of a twig, etc.
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Criminal Defense Stories

A book on legal defense practices, published by the Japanese government — in manga form!

by Frederik L. Schodt

One way to learn about Japan's legal system is to read manga. And a particularly good one to read is *Mangaban: Keiji Bengo Monogatari* マンガ版: 刑事弁護ものがたり, or "Criminal Defense Stories: The Manga Version." It's an "educational" manga book, which isn't particularly unusual, since manga today are used to impart information on everything from the stock market to nuclear power. What makes it rather novel is that it is published by the Japanese government; specifically, by the Printing Office of the Ministry of Finance.

Criminal Defense Stories is part of a series of books published in conjunction with the *Bengo Jitsumu Kenkyūkai* 弁護実務研究会, or "Society for the Study of Legal Defense Practices," covering subjects such as divorce proceedings, automobile accidents, wills and inheritances, renting houses, and leasing land. Most of the books are text-only, but some, such as those on criminal defense and land leasing, have also been turned into manga versions.

After a brief introduction explaining that criminal defense is a fascinating field because it is also the study of human behavior, seven actual legal cases are presented in 244 pages. All are interesting in their own right, both for what they reveal about Japanese law practice, and about the educational manga format.

The first case took place in 1970, at a camp in Nagano Prefecture. A group of students from a Tokyo high school rugby team were engaged in strenuous training. One of the students suddenly died, and the police suspected *shigoki* しごき, or "hazing," to be the cause. The high school teacher in charge was arrested and charged with involuntary manslaughter. On top of that, the parents of the student sued the teacher and his school for 15 million yen. At the district court level the teacher was found innocent, but the prosecutors appealed. At the superior court level the first verdict was thrown out and the man was given 2 months' incarceration with a year's probation; then the defense appealed to the Supreme Court but their suit was rejected. And finally, the school ended up paying the dead boy's parents a court-advised settlement fee of 13.5 million yen. The entire process took seven years.

The final verdict was clearly a defeat for the defense, but the trials illustrated the problems of assigning responsibility in a case where the facts were in dispute. Was the student a victim of hazing or overzealous training, or was he the victim of ill health and bad luck? How much responsibility did the supervising teacher have? These are difficult questions to explore in manga format, but the authors and artists do a good job in this and other cases, quoting throughout the

The narration is dry and objective, but the illustration presents the human side of the story. This scene shows the death of the high school rugby athlete mentioned above.

Narration:

同日	午後	五時	十五分
Dojitsu	*gogo*	*goji*	*jūgo-fun*
same day	afternoon	5 o'clock	15 minutes

島田太郎	死亡
Shimada Tarō	*shibō*
(name)	death

"5:15 PM the same day, Shimada Tarō dies"

- *dojitsu* is a formal/written word for "the same day." In conversation it would be *onaji hi* (同じ日).

• in conjunction with = ～と共同で . . . *to kyodo de* • strenuous = 激しい *hageshii* • involuntary manslaughter = 過失致死(罪) *kashitsu chishu (zai)* • verdict = 判決 *hanketsu* • incarceration = 禁固 *kinko* • probation = 執行猶予 *shikkō yūyo* • assigning responsibility = (責任の)所在を決める *(sekinin no) shozai o kimeru* • hazing = しごき *shigoki*

The background leading up to the legal case can be a lot like ordinary manga. This example is from the case of the day laborers who steal money from a drinking buddy.

Yamada: こいつ は 俺 が 預かる べ
Koitsu wa Ore ga azukaru be
this (one) as-for I (subj.) take custody (shall)
"I'll hold on to this." (PL2)

Tanaka: 何 を！俺 の 金 だ． 返せ！
Nani o! Ore no kane da. Kaese!
what (obj) I/me ('s) money is give back (command)
"What! That's my money! Give it back!" (PL1)

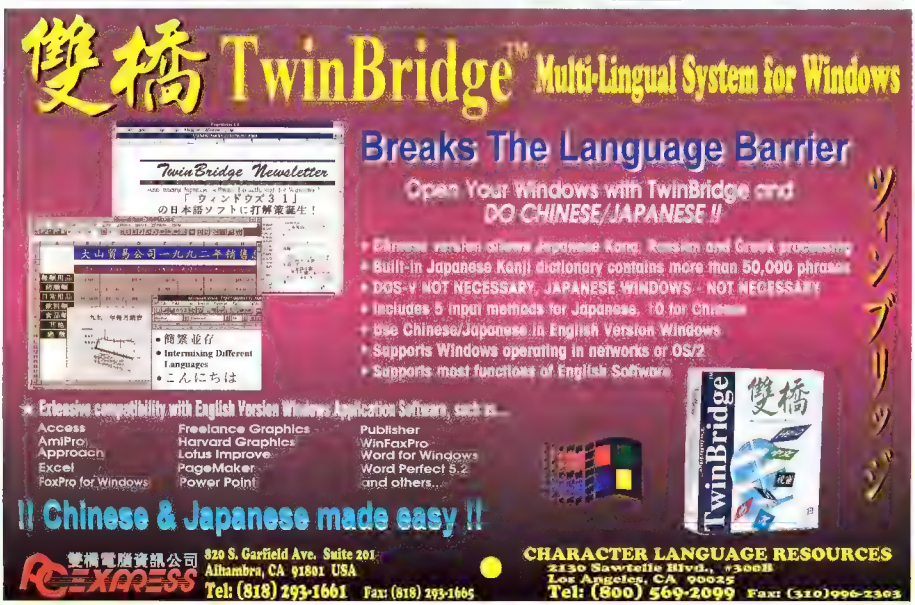
- *be* can be a dialect version of the emphatic particle *yo* or it can be a shortened form of the dialect *bei*, equivalent to the volitional ("let's . . .") form. We interpreted it as the latter.
- *Ore* is an informal/abrupt word for I/me used by males

stories from the court record, contemporary newspaper articles, and portions of the witnesses' testimony.

Inevitably, educational manga tend to become much wordier than those devoted purely to entertainment, and the artwork suffers from lack of hyperbole and thrilling action—there are no titillating sex scenes or gory shoot-outs. Nonetheless, the drawings make the information more accessible, and convey the "emotive" information; panels showing expressions on lawyers' faces, the nervousness of witnesses, and cigarettes piling up in ashtrays during lawyers' strategy meetings, are worth thousands of words.

Other cases covered range from the mundane to lurid, and include the trial for robbery and battery of two wino/day-laborers who steal money from a drinking

• hyperbole = 誇張 *kochō* • titillating sex scenes = 刺激的なセックスシーン *shigekiteki na sekkusu shiin* • gory shoot-outs = 血生臭い撃ち合い *chinamagusai uchiai* • from mundane to lurid = 平凡なものから強烈なものまで *heibon-na mono kara kyoretsu-na mono made* • robbery and battery = 強盗及び殴打 *gōtō oyobi ōda* • wino = 飲んだくれ *nondakure*



buddy and bash him in the head with a sake bottle; a gangster-type who is charged with the rape (which he vehemently denies) of a young woman friend; and a famous case that occurred in 1953 when a radio salesman was murdered in his sleep and his wife was charged with the murder.

In the last case, the woman confessed to the police but later claimed that her confession had been coerced. She was found guilty, despite considerable evidence to the contrary, and all her subsequent appeals were denied, as were her petitions for a retrial. Finally, nearly thirty years later, she was retried and cleared of all charges but she died of cancer shortly before the verdict was issued. Her case became the theme of several books and a film in Japan, and the episode in *Criminal Defense Stories* is used to illustrate how difficult it has been until recently to obtain a retrial in Japan.

For the average person, there is a great deal to be learned from manga like *Criminal Defense Stories*. Legal terms (of which there are many) are footnoted and explained simply at the bottom of the page. The legal process—of indictments, trials, appeals, and convictions—is introduced in the context of interesting stories, and also in a supplementary text section at the back of the book. For non-Japanese *Criminal Defense Stories* gives many insights into the peculiarities of Japan's legal system, and shows how it deals with problems that occur fairly regularly, such as deaths through group hazing and confessions that in the past were frequently coerced. Perhaps reflecting a general desire to avoid confrontation, in nearly every case introduced the lawyers for the defense approach the victims or their relatives to achieve some sort of settlement either to avoid having the case go to trial, or to have the charges reduced. In one instance, the prosecutor helps the defense lawyers by calling up a particularly intransigent party to a dispute and getting him to agree to a settlement.

The language used in *Criminal Defense Stories* is considerably more sophisticated than that used in more commercial manga, and there are no handy pronunciation keys (*furigana*) given for difficult kanji characters, as there are in many manga for young people. Nonetheless, this is certainly easier to read than more academic books. My strongest criticism of this book is that the artist (Izumi Maki) is given short shrift, and only mentioned in the fine print at the back.

Frederick L. Schodt, author, translator, and regular contributor to MANGAJIN, operates out of San Francisco.

• coerced = 強要された *kyōyō sareta* • subsequent = それに続く *sore ni tsuzuku* • indictments = 起訴 *kiso* • peculiarities = 特質 *tokushitsu* • intransigent party = 妥協を拒む当事者 *dakyō o kobamu tōjisha* • give short shrift = 軽く扱う *karuku atsukau*

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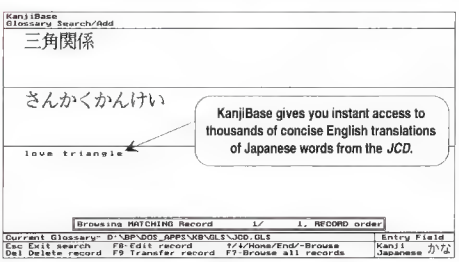
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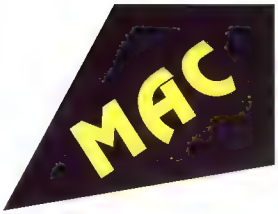

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Christmas in Japan

This imported holiday has taken on a uniquely Japanese flavor

by **Anne Pepper**

"Let's Santa!" screams the headline of a trendy Tokyo magazine as December approaches.

In a country that has enthusiastically adopted Halloween and Mother's Day along with Buddhist and native Shintō festivals, it's not surprising to find Christmas on the holiday calendar as well. When December comes, the great Ginza emporiums rival Bloomingdale's or Harrod's in the lavishness of their Christmas decorations. Christmas carols fill the air, impeccably decorated trees enchant tired shoppers, Santa Clauses smile—and bow—at passers-by. Seeing all this, one might think that Christmas in Japan differs little from Christmas in the West.

But like most foreign phenomena that have become part of the local culture, Christmas in the land of the rising sun has been given a Japanese twist. With scarcely one percent of the population being Christian, few think of it as a religious holiday; it is primarily a social occasion. Christmas Eve, rather than Christmas Day, is the time to celebrate, since December 25 is a normal workday in Japan.

Though Christmas has long been on the calendar, the X'mas phenomenon really took off in Japan during the flush days of the bubble economy, when marketing wizards outdid themselves coming up with new ways for people to spend their money. Christmas was a natural. Everybody knew there was a holiday called Christmas, but few were inclined to pull out all the stops until retailers, the hospitality industry, and the mass media pointed the way.

• lavishness = 豪華さ/ぜいたくさ *gōkasa/zeitakusa* • Japanese twist = 日本的なひねり *Nihonteki-na hineri* • social occasion = 社会的行事 *shakai-teki gyōji* • wizards = 名人 *meijin* • hospitality industry = ホテル・レストラン業界 *hoteru, resutoran gyōkai*

As a result, in the late 1980s Christmas became the trendiest holiday on the annual calendar. To a newly affluent generation of Japanese, it was marketed as an occasion to go on a spending spree and have a romantic night on the town. A date on Christmas Eve, done properly, could cost a man an entire month's salary. Tokyo's toniest hotels were the place to take a girl if you really wanted to impress her. The more famous the hotel, the more famous would be the entertainer doing the dinner show. Formal dress was required by most hotels to attend these shows: tuxedos for men, long dresses for women. The meal would be continental, with numerous courses and frequent changes of wine. Champagne for the really extravagant spenders, or, if the man had reserved a room for overnight, he might have arranged for a bottle of iced champagne to be waiting upstairs after the show.

The other essential element of such an evening was the Christmas gift which the young Romeo was expected to present to his fair maiden. Lest there be any doubt as to what might be a suitable gift, all he had to do was look in one of the popular magazines for suggestions. Jewelry ranked high on the list—not just any jewelry, but particular items from prestigious stores. Tiffany's was a sure winner, so much so that long lines of young men formed outside the Tokyo branch of Tiffany's after the December issue of certain magazines hit the stand. One year, Tiffany's was wiped clean out of a particular ring, leaving legions of dejected Romeos to settle for second best.

To be sure that a Christmas Eve reservation was secure at a leading hotel, bookings were made several months in advance. In many cases, the reservation was made even before the young man knew who his date for the evening would be. Christmas Eve became the most important night of the year to have a date—no self-respecting single in Japan would admit to spending the evening home alone. To help unattached young men and women find a date for the most romantic night of the year, department stores and other institutions started arranging get-acquainted parties in advance of the Christmas season. Hotels, protecting themselves from last-minute cancellations should a young man not be able to find a date for Christmas Eve, required that advance reservations be paid in full.

How is Christmas celebrated now that the economic bubble has burst? Conspicuous consumption is out, and a do-it-yourself Christmas is in. As usual, the popular magazines, having heralded the new trend, give plenty of tips for how to bring it off successfully. Instead of going to a fancy dinner show at a hotel on Christmas Eve, go to a Christian church and watch the service. (After this advice was published, regular worshippers were sometimes disconcerted by flashbulbs going off in the middle of the service.) Then rent a karaoke box and sing with friends. Clothing should be informal and Christmas presents and decorations should be hand-made. One magazine goes so far as to recommend eating Christmas Eve dinner at McDonald's.

But most suggest what is called in Japanese a "home party." "Buy table games your friends can play at home," advises one weekly. A department store publication proposes throwing a pot-luck dinner, and asking friends to bring something—a radical departure from traditional Japanese concepts of hospitality. "Serve sparkling wine instead of champagne," and "Buy your prepared Christmas Eve dinner at a Seven-Eleven," are some other ideas finding their way into print.

Entertaining at home has been the exception rather then the rule in postwar Japan, with its rabbit-hutch-size living quarters, but with the advent of the recession, the mass media has cast its approval on a cozy Christmas Eve at home. The warmth of the mood, they suggest, makes for a more genuine Christmas than a stuffy evening at a hotel.

The big hotels, undaunted, decided that if they couldn't feed people Christmas dinners on the premises, they would prepare complete meals that can be heated and served at home. For an extra fee, the dinners are delivered to the customer's doorstep.

Christmas is now so widespread that every retailer who can figure out an angle has gotten in on the act. The Kentucky Fried Chicken chain had a leg up on other merchants, because standing in front of every one of their stores is the jovial, pot-bellied likeness of Colonel Sanders, looking for all the world like a life-sized Santa Claus. In December, a red suit and hat complete the transformation.

KFC also got a boost from the fact that chicken has become a popular Christmas dish in Japan, partly because few

• affluent = 裕福な *yūfuku-na* • go on a spending spree = 豪勢な散財をする *gōsei-na sanzai o suru* • fair maiden = うるわしいおとめ *uruwashii otome* • hit the stand = 発売される *hatsubai sareru* • legions – 多数 (の人) *tasū (no hito)* • dejected = 気落ちした *kiochi shita* • conspicuous = はでな *hade-na* • heralded = ～を報道する . . . *o hōdō suru* • tips= 秘けつ *hiketsu* • were disconcerted = 当惑した *tōwaku shita* • pot-luck = 参加者が各自食べ物を持ち寄る形式の *sankasha ga kakuji tabemono o mochiyoru keishiki no* • advent = 到来 *tōrai* • cozy = 小人数の/くつろいだ *shōninzu no/kutsuroida* • stuffy = 堅苦しい *katakurushii* • undaunted = くじけずに *kujikezu ni* • premises = ホテル内/店内で *hoteru-nai/ten-nai de* • figure out an angle = (もうける) 手段を案出する *(mōkeru) shudan o anshutsu suru* • had a leg up = 一歩有利だった *ippo yūri datta* • boost = 後押し *atooshi*

homes have ovens large enough to accommodate a turkey or goose. KFC's Christmas Party Barrels are snapped up so fast on December 24 that the chain does five times its usual volume on that day, to the tune of over two billion yen.

As for the dessert, there is no choice. Everyone in Japan knows that on Christmas Eve it is proper to serve a Christmas cake. They know this because bakeries throughout the country are filled with beautifully decorated cakes bearing a Santa Claus figure and a Christmas greeting spelled out in Japanese or English. In the late afternoon on December 24, piles of these cakes are displayed on tables out on the sidewalk, to catch the eye of fathers—or mothers—returning home.

Any cakes unsold are worthless on the 25th, and this has given rise to a slang phrase in Japanese. "Christmas cake" refers to a woman who has reached the age of 25 without finding a husband.

The sale of Christmas trees has become such big business that American growers would like to get in on the action. They hope to entice Japanese into forsaking plastic trees for fir ones. But before this can happen, the growers will have to scale down their trees to the small size of most Japanese homes. One importer has suggested that the Americans develop a miniature fir similar to a bonsai tree.

© Matsuzaki Hironari

The popularity of home parties doesn't mean that the streets are silent on the 24th. Christmas Eve dinner cruises are now in vogue. Since the late 1980s, Tokyo and other big cities on the water have been served by small ships that are essentially floating restaurants. They have romantic names such as *Symphony* or *Lady Crystal*, and feature Western—especially French—cuisine.

Japan's top-of-the-line passenger cruise ship, the *Asuka*, was first launched during the bubble economy. It offers several overnight "Christmas Cruises" in December, with cabins ranging from ¥41,000 to ¥200,000 per per-

• be snapped up = 飛ぶように売れる *tobu yō ni ureru* • to the tune of = ～に及ぶ . . . *ni oyobu* • entice = さそって . . . させる *sasotte . . . saseru* • forsake = ～を見捨てる . . *o misuteru* • fir = モミの木 *momi no ki* • in vogue = 流行している *ryuko shite-iru*

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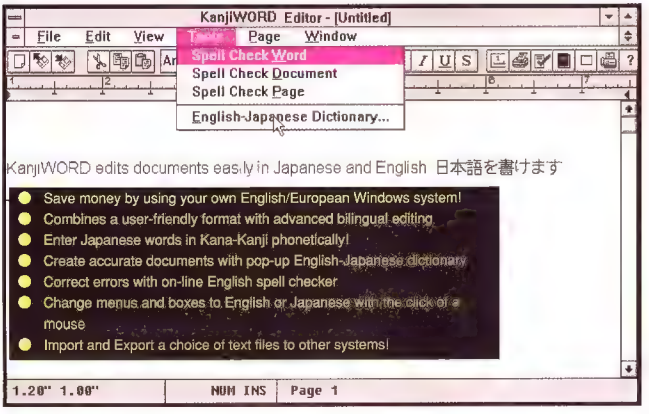
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son. From December 21–27, the ship makes a week-long Christmas cruise to Kyushu costing ¥264,000–¥1,200,000 per person. In Kyushu, the destination is Huis Ten Bosch, an authentic Dutch-style village complete with canals and a full-scale copy of the royal palace. The hotels and restaurants at Huis Ten Bosch boast of offering the most authentic European Christmas in Japan.

For those who can't afford a cruise, but who want to get out and do something spectacularly different with a date on Christmas Eve, a helicopter ride at twilight is sure to impress.

Another "in" place to take a date on Christmas Eve is Tokyo Disneyland. TDL stays open late on December 24, and is always mobbed with dating couples. When the park closes for the evening, they head for one of the nearby resort hotels, where, naturally, a reservation has been booked well in advance.

The idea of a fun-filled "*ibu*" has captivated not only Japan's swinging singles. Since married women rarely get an opportunity to go out on the town with their husbands, some have seized on Christmas Eve as an occasion to insist that hubby take them out. This gives them a chance to dress up in their best Western finery—a chance that doesn't come along very often. And if hubby can't be corralled for a Christmas night celebration, a group of matrons might dress up and go out on their own.

Perhaps hubby is out entertaining clients, for Christmas Eve is also an ideal occasion to arrange something special for important corporate contacts.

The present Emperor was born on December 23, and custom has it that an emperor's birthday shall be a national holiday. This has been a great boon to the Christmas industry, because it puts people in a holiday mood the day before Christmas Eve. It has also been a plus for the travel industry. On years when December 23 falls on a Friday or Monday, they can offer longer than usual Christmas getaways. Holiday packages to Southeast Asia, Micronesia, and even Hawaii are snapped up eagerly by single travelers, especially young working women. Christmas travel offers them very good value for money, whereas travel a week later, during the New Year holidays, carries a peak season surcharge.

About the time the bubble economy collapsed, a new type of urban leisure park appeared in Japan, and these are proving immensely popular with singles on a date. All are going after the Christmas trade by grafting Santa Claus and special holiday events onto their usual attractions. Wild Blue Yokohama's main attraction is a mammoth indoor pool where people can swim and surf, and a

(continued on page 85)

• is mobbed with = ～でひしめいている . . . *de hishimeite-iru* • captivated = ～を魅惑する . . . *o mtwaku suru* • swinging = ナウな *nau-na* • hubby = 夫/ハズ *otto/hazu* • be corralled = 捕まる *tsukamaru* • matrons = 既婚女性たち *kikonjosei-tachi* • boon = 恩恵 *onkei* • peak season surcharge = 人出のピーク期の割り増し料金 *hitode no piiku ki no warimashi ryōkin* • graft = つぎたす *tsugitasu*

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The quest for an explanation of *Kurisumasu* leads our reviewer through a quartet of books about . . .

Religion in Japan

by
Christopher Perrius

- *New Wine: the Cultural Shaping of Japanese Christianity.* David Reid. Berkeley: Asian Humanities Press, 1991. 199 pages, $45 (cloth), $15 (paper)
- *Japanese Religion and Society.* Winston Davis. Albany, NY: State University of New York Press, 1992. 327 pages, $19.95 (paper)
- *Japanese Religions: Past and Present.* I. Reader, E. Andreasen & F. Stefánsson. Honolulu: University of Hawaii Press, 1993. 189 pages, $36 (cloth); $16 (paper)
- *Religion in Contemporary Japan.* Ian Reader. Honolulu: University of Hawaii Press, 1991. 277 pages, $16 (paper)

Maruzen department store in Tokyo introduced Christmas presents in 1877; Christmas cards and cakes followed a few years later, and eventually the day became a public festival of sorts. The sudden re-importation of foreign religion during the modernizing Meiji period has yet to achieve much success—the number of Christian Japanese hovers around one percent, with a slight decline in the eighties. But Christmas Eve has become the hottest date-night of the year—why? None of the works under review here devote any space to examining the popular manifestations of Christian culture in Japan; however, the two more theoretical works serve as an interesting point of reference while searching for an answer.

The two works that are concerned with theoretical frameworks for understanding religion in Japan are *New Wine* (by David Reid) and *Japanese Religion and Society* (Winston Davis). Both are written by religious scholars whose methods look at religion as a social construct. The cover of *New Wine*, which shows a chalice made in Japanese teacup *yakimono* style with the rising sun (risen Son?) behind it, makes a promise the work doesn't quite fulfill. Introduced as the culmination of David Reid's career, it reads more like a "greatest hits" of essays from the *Japanese Journal of Religious Studies,* which he has edited for some years.

Readers looking for a history of Christianity in Japan, or even for an overview of its status today, will have to look elsewhere. Instead, *New Wine* offers a thumbnail sketch of the history of religion in Japan that is too brief for the novice and too basic for readers with some familiarity with the subject, and then moves on to a confusing exploration of the decline of organized religion as it applies to Christianity in Japan. The remainder of the book contains several studies of the influences of the native religions on Christianity, especially Buddhist ancestral rites. These studies are too narrow in focus (e.g., what percentage of Christians with a *butsudan* in their home also have a photo on it?) to interest anyone other than scholars, who clearly are his audience, and Reid is a very cautious scholar who would rather statisticulate than speculate on the provocative hypotheses that he raises and then leaves hanging.

The most readable section for the general student of Japanese culture presents several case studies of the relation between church and state in Japan; best known is the Yasukuni Jinja issue, an ongoing debate over official visits by the Prime Minister to this shrine to commemorate war dead. Both Reid and Davis discuss in detail another pivotal event, the heated conflict in the late 60s among members of the United Church of Christ in Japan (*Nihon Kirisuto Kyōdan*) over the Church's participation in a state-sponsored exposition. Reid sees Christianity as the best possible internal pressure for discouraging the cozy relations between nationalist Shinto religion and the government, but he admits that "at first glance it may seem implausible to expect effective pressure of any kind from the infinitesimal and divided Christian group." Based on his analysis, it seems that way at second glance, too.

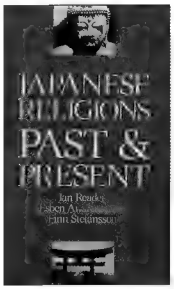
• hovers around . . . = . . . 前後にとどまる *zengo ni todomaru* • theoretical frameworks = 理論的枠組み *riron-teki wakugumi* • chalice = 聖杯 *seihai* • culmination = 頂点 *chōten* • thumbnail = 親指の爪 (程の) *›非常に簡単な oyayubi no tsume (hodo no) ‹ hijō ni kantan-na* • novice = 初心者 *shoshinsha* • speculate = 考察する *kosatsu suru* • provocative hypotheses = 興味深い仮説 *kyōmibukai kasetsu* • pivotal = きわめて重要な *kiwamete jūyō-na* • state-sponsored exposition = 政府主催の博覧会 *seifu shisai no hakurankai* • implausible = 理に反する *ri ni hansuru* • infinitesimal = 極小の *gokushō no*

So what about Christmas Eve? It certainly seems to be an instance of secularization (which entails either the decline of religious beliefs or their reorientation into other, "non-religious" practices), but a strange, transplanted one. Davis includes a fairly lengthy narrative of the suppression of traditional local festivals by the modern-minded Meiji government, in the name of decorum, frugality and nation-building. Indeed, the festival as a national spectacle is very useful for creating a sense of nationhood—of belonging not to a village hostile to the state, but to The Archipelago. And in the winter, TV "wide shows" zoom around the country and show the Japanese viewer how all young people are doing Christmas Eve, or how everyone is enjoying the *hatsumōde* rite of visiting shrines at New Year's.

So is there a decline, or a reorientation of religiosity in Japan? Both writers see a general decline, but I point the interested reader to Davis for a discussion of how the distinction between sacred and profane has always been collapsed in Japan, and so how the old sacred feelings can still be felt in contemporary, ostensibly secular ritual. Davis doesn't sacrifice content for theory, but the scholarly jargon will occasionally slow down the lay reader.

The two books featuring Ian Reader complement each other quite well. *Religion in Contemporary Japan* is a breezy walking tour through religious practices and events. Reader describes in charmed detail, with a lot of Japanese terms, the actions and implements of festivals, funerals, and various other ceremonies. He is not interested in theoretical frameworks, and so his "explanation" of the enthusiastic embracement of Shinto rites by Big Business is that they "affirm the caring nature of the company" and "remind employees" of the ideals of "cooperating, harmony

(continued on page 57)



• secularization = 世俗化 *sezoku-ka* • entails = を伴う/を必要とする *o tomonau /o hitsuyō to suru* • decorum = 礼儀正しさ *reigi-tadashisa* • sacred and profane = 聖と俗 *sei to zoku* • ostensibly = 表面的には *hyōmen-teki ni wa* • jargon = 専門用語 *senmon yōgo* • lay = しろうとの *shirōto no* • breezy = 快い *kokoroyoi* • actions and implements = 活動と用具 *katsudō to yōgu* • embracement = 受け入れ *ukeire* • caring nature = 配慮深い特質 *hairyo-bukai tokushitsu*

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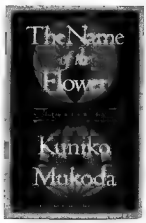

We also recommend ***Still Life and Other Stories*** by Junzo Shono (Wayne P. Lammers, translator), $11.95

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Computer Q&A

This issue's Computer Corner will attempt to answer some of the questions our readers have been asking. Keep those questions coming—we'll be doing more Q&A columns in future issues.

by Douglas Horn

Postscript with JLK

Q: I use PostScript for everything. According to Apple's ad on your back cover, the Japanese Language Kit (JLK) includes two TrueType fonts, but no mention is made of PostScript fonts. My understanding is that TrueType fonts will print as bitmapped fonts on a PostScript printer, and that when they are mixed with PostScript fonts in the same document, the PostScript fonts will print as usual. While certainly readable, bitmapped fonts don't approach the quality of outline fonts on a 300 dpi printer.

Ron Wolff
Orinda, CA

A: The Japanese Language Kit supports PostScript fonts. Two PostScript fonts, *SaiMincho* and *ChūGothic*, are included with the JLK in addition to one bitmapped and two TrueType fonts. These PostScript fonts must be installed during customized installation, as described on page six of the JLK's Installation and User's Guide.

Printing Japanese PostScript fonts at their highest resolution requires a Japanese PostScript laser printer such as Apple's LaserWriter NTX-J. These printers contain *SaiMincho* and *ChūGothic* in ROM, which increases the speeds at which they can be processed. Japanese TrueType fonts, which for all intents and purposes print with equal clarity, are processed by the computer and require more time and computer resources. TrueType images also have a resolution ceiling of 600 dpi which should not affect most users.

The Japanese TrueType fonts included with JLK will print equally well to any laser printer—Japanese or not. But because the Japanese PostScript fonts included require a kanji ROM on the printer, they will look jagged on standard laser printers. For this reason they were not mentioned in Apple's advertisement.

If you are printing documents yourself on a standard laser printer, you should be quite happy with the Japanese TrueType fonts. If, on the other hand, you have a Japanese laser printer, or are having documents professionally output, then use the PostScript fonts. In the latter case, you can use your laser printer to proof the document, knowing that the resolution will be higher on the final product. (For more information on Japanese TrueType fonts, see the Computer Corner in *Mangajin* #19.)

Moving to Japan

Q: My wife and I will be moving to Japan sometime in late '94 or early '95 and I would like to buy my computer equipment (a 486 DOS-based machine with an external modem and a small laser printer) here in the States and then take it with me to Japan, where I have heard it can be 20-40% more expensive to buy. I will be living in the Kansai area which, I've been told, has 100 V at 60Hz. Will there be any problem in this area, with machinery made for 115-120 V at 60 Hz? If I decide to buy the equipment here, what's the most feasible way of moving it to Japan?

Ron Andrews
Berkeley, CA

A: As US computers are finally being mass-marketed in Japan, this is becoming a popular question. Regarding the Japanese power supply, most of Western Japan, including the Kansai area, operates at 100 volts 60 hertz. Eastern Japan (including Tokyo) operates at 50 Hz. Most computers and peripherals are equipped to handle the disparity between these frequencies and US frequencies. Laser printers and scanners, however, may rely on a particular number of cycles per second (hertz) to drive internal clocks. Printers are best bought in Japan if you plan to print Japanese, as they will contain a kanji character set on ROM, which eases printing.

More important than the voltage is the fact that Japanese electrical outlets are usually of the two-prong ungrounded variety, which will not accept the three-pronged grounded plug on your computer and monitor. To remedy this, be sure to purchase a grounded to ungrounded adapter—the type that grounds itself to the building via the outlet faceplate's center screw. Buy this at a US hardware store, as they may be difficult to find in Japan. Hook this up to the cord of a surge protector/power strip with grounded plugs to protect your components.

Computers are more expensive in Japan. A price comparison between similar systems by a name brand US maker revealed a difference in price of about $800 between those sold in the US and Japan. The price difference has been decreasing steadily since US companies began selling their wares in Japan. When considering the difference between purchasing a computer in America or Japan, remember that your costs for shipping and for Japanese operating system software (included with most systems sold in Japan) will further reduce this price difference. Operating systems and applications are available in the US [See *Mangajin* #29 software feature] at about the same cost as in Japan.

As for the easiest and cheapest way of transporting your computer, I have two words: notebook computer. If you plan to be traveling often, this is your best bet, but if you only have to move the computer once or twice, you have two options. One is to pay the excess baggage fee and take your components as luggage. This is probably most efficient, as your equipment will arrive in Japan with you. Be aware of your commute from the airport to your new home—if it is long or requires several train changes, send the boxes via one of the airport delivery services. The second possibility is to send the packages from the US via DHL or some other international delivery company. If you have your address in Japan, you can send the computer the day before you move, and accept the packages a few days later in your new home. Many companies have size and weight restrictions on international packages, so be sure to check first.

Upgrading to JLK

Q: Douglas Horn's article ("Apple's Japanese Language Kit: Japanese Computing for the Rest of Us") on page 22 of *Mangajin* #27 refers to an upgrade for KanjiTalk 6.0.7 to either the Japanese Language Kit or to KanjiTalk System 7.

I paid $400 for KanjiTalk 6.0.7 last year. Recently, I replaced my Mac with a better model, and found that the new machine required System 7.1. It seemed like the JLK was then the best solution for my needs, and, unaware at the time of the upgrade, I paid the full retail price of $249 for the Japanese Language Kit at the local KanjiTalk dealer. About a month later, I read the article in *Mangajin*, and now I want to claim a refund from Apple for the difference between the upgrade price and the regular retail price. Can you help me?

MARK CRISPIN
Bainbridge Island, WA

A: According to Apple Computer, upgrade coupons have been sent out to all registered KanjiTalk 6.0.7 users. These coupons allow the user to upgrade to the JLK for $129 or to KanjiTalk 7 for $349. Users who have not received their coupons can obtain them from their KanjiTalk dealer.

I spoke with Apple about your problem. They realize that users pay a good deal of money for the Japanese solution for their computers, and hope to keep them satisfied. I suggest that you contact Apple Computer's main support number (800-767-2775) and make sure they are aware of your dilemma. We at *Mangajin* will keep pushing for a reasonable resolution.

Dictionary program

I enjoyed your survey of Japanese software in issue 29, but I notice you left out a dictionary program that you might not have been aware of. The jdic series of programs are used to look up words in a set of public domain dictionaries maintained by Jim Breen. "Edict" has English meanings of over 60,000 Japanese words, and "Kanjidic" has information about all of the kanji. "Jdic" and "xjdic" are programs by Jim Breen to look up words in these dictionaries on the IBM and under X-windows. I have written a Macintosh version called (what else?) MacJDic. The most recent versions of these programs can be found over the internet by anonymous ftp at monu6.cc.monash.edu.au, and are probably also available at other on-line services. The nicest thing about these programs is that they are free. For those readers of *Mangajin* that do not access to online services, or cannot find these programs, I am willing to send out the latest version of MacJDic, along with the dictionaries, for $10.00 ($20.00 overseas) to pay for shipping and media. Just contact me at the address below.

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(Continued on page 75)

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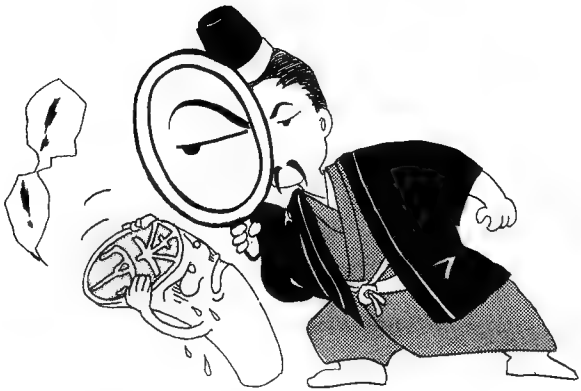

Hanko: a key of life

As has been discussed in previous articles, the *hanko* (seal or stamp) is an important part of a Japanese person's life. Although it came into common use in Japan only during the Edo period (1603-1867), the seal has a long history in other countries.

The seal dates back to the ancient Mesopotamian Era, over 5000 years ago. Spreading west and east, it became an important part of Chinese culture by the time of the Han Dynasty (202-220 AD). As one saying goes, "Seals originate from the Han Dynasty; poetry, from the Tang Dynasty." Like so many other traditions, the seal came to Japan from China.

Special properties of the seal

In ancient times, the seal was a symbol of authority as well as a treasure used in magic. Chinese politician and martial strategist Shokatsu Komei (181-234) said, "The seal adorned with jewels is a symbol of trust." Reinforced by the stories of triumphs and tragedies it has brought on, the hanko is believed to have a talismanic quality even today. Some businessmen have a pocket made on the inside of their trousers or a leather pouch for carrying their seal close to their skin wherever they go. They trust the seal to watch over its owner's actions and thoughts, performing its function only in the right circumstances, protecting them from misfortune. When a person cannot succeed in any project or business, he or she may place the blame on his or her seal and have another one made.

Seal craftsmen capitalize on this belief. Frequently advertised in newspapers and magazines are seals "handcrafted by the best engravers using the finest material that ensure great success in business and life." Their prices have also an impressive number of zeros.

Fortune-telling and seals

Specialists say that the hanko advertised in this way are actually shoddy pieces of work: characters are engraved incorrectly and the materials are of poor quality. When these specialists' patrons ask for a "good-luck seal," they get the added service of a fortune-teller advising on the form of the characters to use. Fortune-telling covers many areas, from family to business, friendship, finances, property, housing and much more.

Of the many methods of telling fortunes, one is by counting the strokes in the kanji characters of

names. When necessary, the characters are altered to have an auspicious number of strokes. One drawback to these lucky seals is apparent when legal questions arise. In investigations of inheritance fraud or embezzlement, registered seal impressions on documents need to be verified, and seals with simplified or abbreviated characters are hard to verify.

Legal concerns

The police warn the public against producing seals with altered characters as well as against producing two seals with the same imprint. Many people, however, order two of the same seal in case one is forgotten or lost. In the case of a crisis or misfortune, some people keep the spare with a trusted ally. The police interdiction does not stop the seal craftsman from accepting a more lucrative order either. He makes the seals look so similar, they could pass for being identical. On one of the seals he might make, for example, the "hook" on a character stroke or some other feature slightly different, detectable only by examining enlarged photographic images of the seal impressions.

by Sawane Fumitoshi

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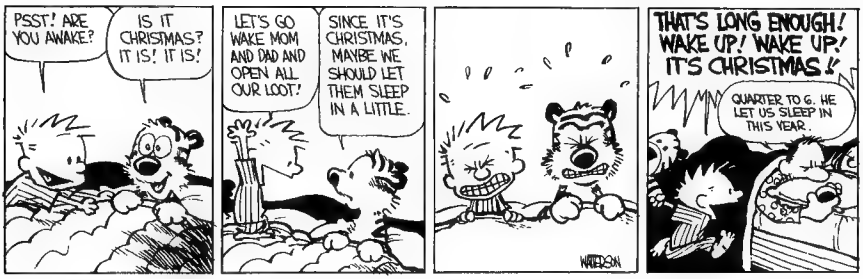
Calvin and Hobbes

by Watterson


PSST! ARE YOU AWAKE?
IS IT CHRISTMAS? IT IS! IT IS!
LET'S GO WAKE MOM AND DAD AND OPEN ALL OUR LOOT!
SINCE IT'S CHRISTMAS, MAYBE WE SHOULD LET THEM SLEEP IN A LITTLE.
WATTERSON
THAT'S LONG ENOUGH! WAKE UP! WAKE UP! IT'S CHRISTMAS!
QUARTER TO 6. HE LET US SLEEP IN THIS YEAR.
1
2
3
4

1

Calvin: "Psst! Are you awake?"
→ ねぇ、起きてる？
Nē, okite-ru?
hey are awake

Hobbes: "Is it Christmas? It is! It is!"
→ (今日は) クリスマス？ そうだ、そうだ！
(Kyo wa) kurisumasu? Sō da, sō da!
today as-for Christmas that's right that's right

- psst [pst] はひそかに人の注意を引く時に使う発声。

2

Calvin: "Let's go wake Mom and Dad and open all our loot!"
→ ママ と パパ を 起こしにいって、ボクら の 戦利品 を 全部 開けちゃおう！
Mama to papa o okoshi ni itte, bokura no senri-hin o zenbu akechaō!
mom and dad (obj.) go to wake up we/us 's spoils/booty (obj.) all open up completely

Hobbes: "Since it's Christmas, maybe we should let them sleep in a little."
→ (でも) クリスマス だ から、もう少し 寝かせておいて あげる べきじゃない かな。
(Demo) kurisumasu da kara, mō sukoshi nekasete oite ageru beki ja nai ka na.
but Christmas is because a little more let sleep (do favor) should isn't I wonder

- go wake . . . go and wake の意で「起こしにいく」。
- loot . . . 戦利品。略奪品、むろんここではプレゼントのこと。
- we also considered using もうけ (*mōke*), 取り分 (*toribun*), or 分捕品 (*bundori-hin*) for "loot."
- sleep in . . . 朝寝坊する

4

Calvin: "That's long enough! Wake up! Wake up! It's Christmas!!"
→ これで 充分 だ！ 起きて！ 起きて！ クリスマス だ よ！！
Kore de jūbun da! Okite! Okite! Kurisumasu da yo!!
this with enough is wake up wake up Christmas is (emph)

Dad: "Quarter to 6. He let us sleep in this year."
→ 6時 15分前 か。今年 は ゆっくり 寝かせといてくれた な。
Roku-ji jūgo-fun-mae ka. kotoshi wa yukkuri nekasetoite kureta na.
6:00 fifteen minutes before is it This year as-for at leisure let sleep (did favor) didn't he

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Calvin and Hobbes

by Watterson

THIS ARTICLE SAYS THAT MANY PEOPLE FIND CHRISTMAS THE MOST STRESSFUL TIME OF YEAR.
I BELIEVE IT. THIS SEASON SURE FILLS ME WITH STRESS.
REALLY? HOW COME?
I HATE BEING GOOD.
WATTERSON
1
2
3
4

1

Hobbes: "This article says that many people find Christmas the most stressful time of year."

➔ この 記事 によると、クリスマス が 一年中で 一番 ストレス の たまる

Kono kiji ni yoru to, kurisumasu ga ichinen-jū de ichiban sutoresu no tamaru

this article according to Christmas (subj.) all year #1/most stress (subj.) accumulate

時期 だ と 感じてる 人 が たくさん いる ん だ って さ。

jiki da to kanjite-ru hito ga takusan iru n da tte sa.

time/season is (quote) feel people (subj.) many exist (explan.) is (quote) (emph.)

- This article says that . . . 本、記事、手紙などが主語の場合、. . . と書いている、. . . と述べているの意。

2

Calvin: "I believe it. This season sure fills **me** with stress."

➔ ホントに そう だ よ。ボク も この 時期 は いつも ストレス が いっぱい

Honto ni sō da yo. Boku mo kono jiki wa itsumo sutoresu ga ippai

really like that is (emph.) I/me also this time/season as-for always stress (subj.) much

たまっちゃう ん だ。

tamatchau n da.

accumulate (regretable) (explan.) is

- This season クリスマスの時期。ふつう米国では１１月の第４木曜日のThanksgiving Day (祝日)頃からクリスマス頃までを指し、一年中で一番のお祭りとなる。

3

Hobbes: "Really? How come?"

➔ ホーント？ どうして？

Hōnto? Dō shite?

really why

- How come? = どうして、なぜ

4

Calvin: "I hate being good."

➔ ボク、イイ子にしてる の は 大嫌い なん だ。

Boku, ii ko ni shiteru no wa dai-kirai na n da.

I/me being a good kid (nom.) as-for hate (explan.) is

- being good サンタクロースはいい子にだけプレゼントをくれるとされているため、この時期は子供たちは特にいい子にしていることが求められる。

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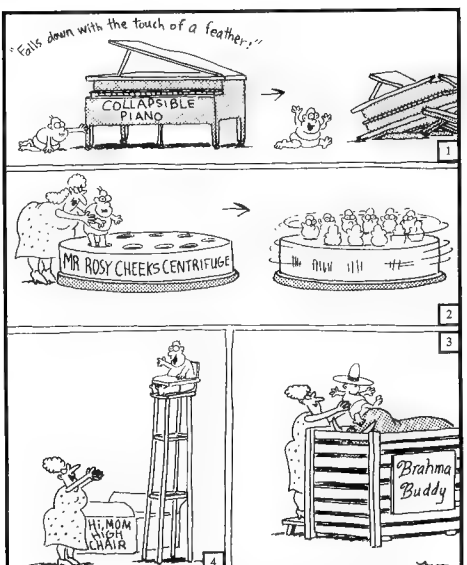
THE FAR SIDE by Gary Larson
ザ・ファー・サイド　ゲリー・ラーソン



Baby toys and gifts to avoid this Christmas

今年のクリスマスに避けたいベビー用おもちゃとギフト

Caption: Baby toys and gifts to avoid this Christmas
今年　のクリスマスに　避けたい　ベビー用
Kotoshi no kurisumasu ni saketai bebii yō
this year 's Xmas at want to avoid for babies
おもちゃと　ギフト
omocha to gifuto
toy(s) and gift(s)

1

On Piano: Collapsible Piano
→ 折りたたみ式　ピアノ
Oritatami-shiki piano
folding-style piano

Slogan: "Falls down with the touch of a feather!"
→ 軽く　触れれば　すぐ　崩れる!
Karuku furereba sugu kuzureru!
lightly if touch immediately/easily collapse/crumble

- collapsible "折りたためる" と "崩れ得る" の両方の意味がある。
- with the touch of a feather 羽一枚で触ったように軽く触れて。
- *oritatami* is the term used when referring to folding chairs, etc.

2

Label: Mr. Rosy Cheeks Centrifuge
→ バラ色の　ほっぺちゃん　遠心分離機
Bara-iro no hoppe-chan enshin bunri-ki
rose colored cheeks (-hon.) centrifuge

- *hoppe* is short for *hoppeta*, an informal word for "cheek," and *-chan* is a diminutive equivalent of honorific *-san*, so *Bara-iro no hoppe-chan* has the same childlike feel as "Mr. Rosy Cheeks."

3

Label: Hi, Mom High Chair
→ ハーイ、　ママ　•ハイチェア
Hāi Mama hai chea
hi mama high chair

- high chair ベビー用食卓付ハイチェアで普通はハイチェアの食卓は食堂のテーブルの高さとほぼ同じになる。

4

Label: Brahma Buddy
→ おともだち　ブラーマ
O-tomodachi burāma
(hon.-) friend brahma

- Brahma ブラーマ種の牛。背にコブがあり、性格がどう猛でロデオに使われる。この雄牛が入っているのもロデオ用の檻。
- buddy 仲間、相棒。
- *o-tomodachi* is the kind of word that a mother would use when referring to her child's friends. The honorific *o-* is often added to certain nouns when talking to children.

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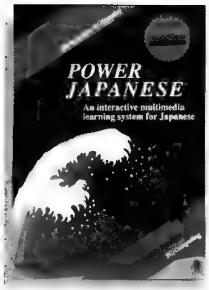
The best In Japanese-learning software is now available from MANGAJIN at the lowest prices around!

Power Japanese *for the PC with Windows by Bayware, Inc.*



List price: $389 • MANGAJIN Price: $239 • Subscriber Price: $219

Power Japanese for Windows is a stimulating, fun, and, above all, effective way to learn Japanese. With **Power Japanese**, you can learn to speak, read and write basic Japanese in 10 weeks.

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The **Power Japanese** program consists of four sections: 1. ***Hiragana*** covers the phonetic symbols used to write native Japanese words; 2. ***Katakana*** introduces the phonetic symbols used to transcribe foreign and imported words; 3. ***Grammar A*** provides basic sentence patterns, grammar fundamentals, reading and vocabulary drills; 4. ***Grammar B*** covers more advanced sentence patterns and grammatical concepts.

Power Japanese requires a 386 PC or higher with 3 MB of RAM and Windows 3.1. Package includes a PC external sound adapter, plug and headphones. No sound card or special hardware is required to run the program.

"When Microsoft Corp. transfers software engineers for a stint in its Tokyo office, it gives them a computer [program] called Power Japanese..."
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—**Multimedia World**

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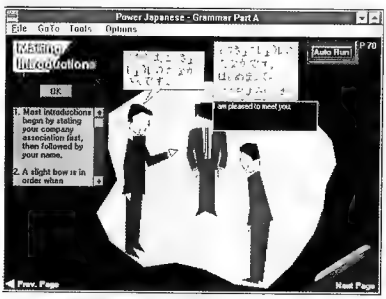
—**PC Magazine**


Power Japanese - Grammar Part A
File GoTo Tools Options
Making Introductions
Auto Run
P 70
OK
1. Most introductions begin by stating your company association first, then followed by your name.
2. A slight bow is in order when
Im pleased to meet you.
Prev. Page
Next Page

Power Japanese was named MVP (most valuable product) by PC Computing at the 11/92 COMDEX show, and was Mutimedia World magazine's 1993 winner for Best Language Software.

JapaneseForEveryone *for the Mac by Butler Consulting, Inc.*

List price: $325 • MANGAJIN Price: $279 • Subscriber Price: $239

JapaneseForEveryone is a CD-ROM interactive approach to learning spoken Japanese using your Macintosh. This program will have you up and running in spoken Japanese in much less time—and at much less expense—then you'd spend in formal language classes.

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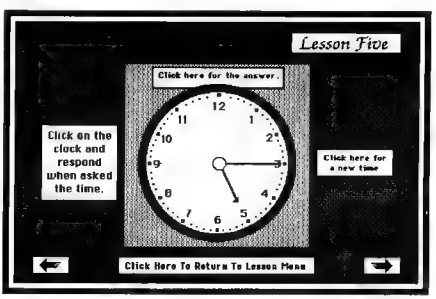
Study time is 120-150 hours. Use the program for an hour or two each day and speak Japanese in months. Work more intensively and you could be speaking the language in weeks.

Requires a Macintosh computer, CD-ROM drive; 4MB of RAM for System 7 version; 2 MB RAM for System 6 version.


Lesson Five
Click here for the answer.
Click on the clock and respond when asked the time.
Click here for a new time
Click Here To Return To Lesson Menu

"Butler Consulting is light years ahead of the competition in its Japanese language learning software..."
—**Pride's Guide to Educational Software, 1992**

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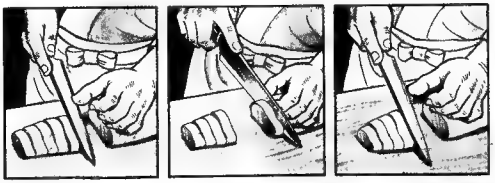
Lesson 31 • *Sasuga*

When translating a foreign language, there are some words that have a neat and tidy English equivalent, and some that don't. *Sasuga* is one of the latter. The concept of *sasuga*, however, is quite simple and a few good manga examples and a little explanation should be sufficient to clarify it, even for beginners.

Sasuga is translated most simply as "as you'd expect." It's generally an expression of awe or admiration, used when someone who is expected to be good at something proves to be truly skillful or gifted. For example, when Michael Jordan makes a game-winning 3-point shot at the buzzer, you could say, *"sasuga,"* meaning, "That's just what you would have expected from Michael Jordan." *Sasuga* does have some similarity with *yappari* (Basic Japanese #27), since it indicates that an outcome is "as expected," but *sasuga* is usually more specifically linked to someone or something's reputation, rather than the expectations of the observer. It's also used mostly in a positive sense, although two of our examples illustrate exceptions. Get this concept down and your Japanese friends will be saying, *"Sasuga nihongo ga umai!"* ("As would be expected of you, your Japanese is good!")

"That's a pro for you."

Watching a pro at work can lead to exclamations of *sasuga.* Here, a customer at a *ryōtei* (traditional Japanese restaurant) is awed by the chef's sashimi-slicing technique.



Customer: さすが、うまい もん です ね。
Sasuga, umai mon desu ne.
as expected skillful (emph.) is colloq.
"As you'd expect, he's really good."
"That's a pro for you, he's really good!" (PL3)

Shachō: あたりまえ や。
Atarimae ya.
a matter of course is
"Of course!" (PL2)

- *mon* is a contraction of *mono,* which in this usage serves mainly as emphasis.
- *ya* is a dialect version of *da.*

© Abe & Kurata / *Aji Ichimon Me,* Shogakukan

Sasuga + position or title

The experienced caddy Chitta rates a *sasuga* when he tells his client that the opponent's shots are all going left, and points out that this is a good chance to take the lead. Using *sasuga* implies that he fulfills the expectations that people have because of his position/reputation.

© Sakata & Kazama / *Kaze no Daichi*, Shogakukan

Okita: さっすが　名キャディ！　コース　だけでなく
Sassuga　*mei-kyadii!*　*Kōsu*　*dake de naku*
as you'd expect　famous/great caddy　course　not only

相手　の　ゴルフ　も　読んでる　んだ。
aite　*no*　*gorufu*　*mo*　*yonderu*　*n da.*
opponent 's　golf　also　is/are reading　(explan.)
"Just as you'd expect from a great caddy. You're not just reading the course, but the opponent's game as well!" (PL2)

Sound FX: ポン
Pon
(sound of a pat on the shoulder)

Chitta: にゃはは、それほど でも ...
Nya ha ha,　*Sore hodo*　*demo ...*
(laugh)　to that extent　even
"Ah ha ha. It's not such a big deal." (PL2-3)

- saying *sassuga* (doubling the "s" sound) adds emphasis.
- adding the prefix 名 (*mei*, lit. "name") to a title or position is like saying, "the noted/distinguished/celebrated . . ."
- *yonde-ru* is a contraction of *yonde-iru*, from *yomu*, "read."

Determined to earn money to help her grandfather build a house, Izumi takes on a part-time job with some other students helping one of her professors. Her previous training as an OL (office lady) stands her in good stead and her efficiency elicits a *sasuga* from her co-workers.

Sound FX: ガー　ガー
Gā　*gā*
(sound of a copy machine)

"Sound" FX: ささささ
Sa sa sa sa
(effect of repeated quick motions)

Sound FX: とんとん
Ton ton
(sound of tapping papers on table)

"Sound" FX: てきぱき　てきぱき
Tekipaki　*tekipaki*
(effect of doing something quickly and efficiently)

Sound FX: カタ　カタ　カタ　カタ　カタ
Kata　*kata*　*kata*　*kata*　*kata*
(sound of clacking computer keys)

© Hoshisato Mochiru / *Ribingu Gemu*, Shogakukan

Co-worker: さすが　もと　OL　だけあって...
Sasuga　*moto*　*o-eru*　*dake atte ...*
as might expect　former(ly)　office lady　as might be expected from
"True to form for an ex-OL . . ." (PL2)

- *dake atte* ("as might be expected from . . .") is similar in meaning to *sasuga* and is frequently used in combination with it.

For someone you look up to

In this example from *Urusei Yatsura*, Ton-chan has been implanted with a seed that bestows super-human strength as long as the sun is shining on him. In a fight, he rips a tree out of the ground by its roots, but then clouds block the sun, he loses his power, and the tree falls on him. When the sun comes out again seconds later, he regains his strength and pushes the tree off with one hand. His little sister expresses her admiration with *sasuga*—implying she never doubted he could do it.

© Takahashi Rumiko / *Urusei Yatsura,* Shogakukan

"Sound" FX: ばっ
Ba!
(effect of a sudden movement)

Asuka: さすが　は　おにいさま。
Sasuga wa onii-sama.
as expected as for older brother
"That's my big brother, alright." (PL3-4)

- the *wa* after *sasuga* is optional in this kind of usage.

Seizō has tracked down his older brother Keikichi, who left his son's home eight years ago to live alone. Keikichi had felt restricted living with his son, and decided to move out and continue his career as a roofer even though he was almost sixty years old. Seizō has just tried to convince him to go back with his son, but finally realized that Keikichi was happy and doing well on his own. Now Seizō has a new respect for his older brother.

Seizō: いくつ　になっても　さすが、　兄貴　だ。
Ikutsu ni natte mo sasuga, aniki da.
how many (years) becomes even after all big brother is
"No matter how old we get, he is, after all, my big brother." (PL2)

- *ikutsu* is literally "how much," but when used with a person refers to age.
- in this example, *sasuga* is similar to *yahari* ("as expected," see Basic Japanese #27), but implies a feeling of respect.
- *aniki* is a slang/informal word for "older brother."

© Utsumi & Taniguchi / *Hitobito Shiruzu,* Shogakukan

Outcome is what one would expect

When referring to an outcome, *sasuga* usually has positive implications, but this example is an exception. In this case, *sasuga* gives something of a sarcastic tone.

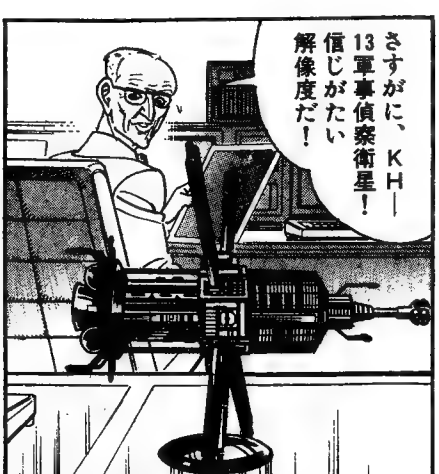
Employee: 会社　に　2晩　泊まる　と
Kaisha ni futa-ban tomaru to
company/office at 2 nights stay over if/when
"Staying at the office two nights in a row . . ."
さすがに　汗くさい　なー。
sasuga ni ase-kusai nā.
of course/really stinking of sweat (colloq.)
". . . just as you'd expect, I really stink of sweat." (PL2)

Sound FX: くん
Kun
(sound of smelling/sniffing)

- *sasuga ni* could be replaced with *yahari/yappari* ("as expected/naturally") in this example, but *sasuga ni* feels a bit more emphatic — "I *really* stink."

© Akizuki Risu / *OL Shinkaron*, Kōdansha

This scientist is an expert at analyzing photos taken by spy satellites. His crew has just used satellite photos to locate a missile site in the Middle East, and he is amazed at the satellite's capabilities.



© Saito Takao / *Gorugo 13*, Shogakukan

Dr. Bellmeyer:
さすがに、 KH–13　軍事　偵察　衛星!
Sasuga ni, kei-etchi jūsan gunji teisatsu eisei!
as you'd expect (name) military reconnaissance satellite
信じがたい　解像度 だ!
Shinjigatai kaizōdo da!
hard to believe resolution is
"That's a KH-13 military reconnaissance satellite for you! Unbelievable resolution!" (PL2)

- adding the suffix *-gatai* to a verb gives the meaning "hard to . . ." The verb here is *shinjiru,* "believe," so *shinjigatai* = "hard to believe."
- the scientist's name is written ベルマイヤ (*Berumaiya*) in katakana, so the English spelling Bellmeyer seems like a reasonable guess.

Living up to a reputation

Mr. Nakamura appears to be a harmless, aging Japanese tourist, but he is actually an assassin. His camera is booby-trapped to jab the user in the eye with a poisoned needle when the shutter button is pressed. He asks his unsuspecting victim, the vice-president of an electronics company, to take his picture. The victim is impressed that there seems to be a zoom feature built into the small, automatic camera.

Victim:

さすが　メイド・イン・ジャパンです　な。
Sasuga meido in Japan desu na.
as you'd expect made in Japan is (colloq.)
"This certainly lives up to the reputation of 'made in Japan'." (PL3)

Mr. Nakamura:

セントポール 寺院 が 入る ように お願いします。
Sento Pōru jiin ga hairu yō ni o-negai shimasu.
Saint Paul cathedral (subj.) enter so that please
"Please get Saint Paul's Cathedral in the background." (PL3)

© Katsushika & Urasawa / *Mastā Kiiton,* Shogakukan

Two rival companies are in the beginning stages of preparing bids for an important construction project. They each want to find out what the other is up to, so one of the company presidents gives the other a ring.

© Yamasaki & Kitami / *Tsuri-Baka Nisshi,* Shogakukan

Suzuki: (on other end of phone)

電々　の 件 で 動いてる そうだ が、本気 か?
Denden no ken de ugoite-ru sō da ga, honki ka?
(name) 's affair on are moving (hearsay) but serious ?
"I hear you're moving on the NTT project; are you serious?" (PL2)

- the man pictured in this panel is Amakasu.
- *ugoite-ru* is a contraction of *ugoite-iru,* from *ugoku,* "move."
- 電々 *(denden)* is short for *Denden Kōsha,* which is short for *Nippon Denshin Denwa Kōsha* (Nippon Telegraph and Telephone Public Corporation).

Amakasu: (on other end of phone)

ほう、さすが　地獄耳!!
Hō, sasuga jigoku-mimi!
well, as you'd expect hell-ears
"Well, no wonder they call you *jigoku-mimi!*" (PL2)

- the man pictured in this panel is Suzuki.
- *jigoku-mimi,* lit. "hell-ears," is used to refer to very sharp ears, and by extension, to someone who always seems to be in touch with events, and from whom no secrets can be kept.

Sasuga no

Faithful readers of *Mangajin* are familiar with Tanaka-kun, the salaryman antihero of a four-frame manga series bearing his name. Here, Tanaka-kun asks his boss if there is something he can do, but the boss is reluctant to give him anything difficult or important. This is another example of *sasuga* in a negative context.

Boss: この 手紙 を ポストに いれてきてくれ!
Kono tegami o posuto ni irete kite kure!
this letter (obj.) post box to put in for me and come back
これ なら さすがの 田中くん も
Kore nara sasuga no Tanaka-kun mo
this if it is reputable/notorious (name-hon.) even/also
ミス は しない だろう。
misu wa shinai darō.
mistake as-for won't do probably/surely
"Go mail this letter for me. Even you with your reputation surely can't bungle that." (PL2)

© Tanaka Hiroshi / *Tanaka-kun,* Take Shobō

FX: ガックリ
Gakkuri
(effect of being disappointed)

- *irete kite kure* is from the *-te* forms of *ireru* ("insert") and *kuru* ("come"), plus *kure,* which after a *-te* form makes an abrupt request or relatively gentle command. The *-te* form of a verb followed by a form of *kuru* means "(go) do the action and then return to the present location."
- *misu* is an abbreviation of the English word "mistake." *Misu o suru* means "Make a mistake," and *Misu o/wa shinai* is the negative form.
- Tanaka-kun still manages to botch this task, putting the letter in the wrong post box.

A tasty conclusion

These people were all helping Tagawa move out of his office, and it came time for a lunch break. Just as they were trying to decide what to eat, they received a surprise delivery of food from one of Tagawa's friends, a restaurant proprietress.

© Yamasaki & Kitami / *Fukuchan,* Shogakukan

Tagawa: うまい!!
Umai!
"(These are) delicious!"

Friend: 本当 おいしい。
Hontō oishii
really delicious
"You're right, they're good!"

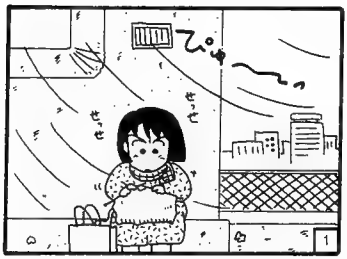
Tagawa: さすが 一流の 料亭 の おにぎり だ。
Sasuga ichi-ryū no ryōtei no onigiri da.
as you'd expect first class restaurant 's rice balls are
"Now that's a first class restaurant's *onigiri.*"

- *ryōtei* are traditional Japanese restaurants.
- *onigiri* are balls of rice, often with *umeboshi* (dried, pickled plums) or salmon, etc., in the middle. They are standard fare for any kind of "take along" lunch in Japan, much as sandwiches are in the U.S.

漫

OL進化論
OL Shinkaron

by 秋月 りす / **Akizuki Risu**



1

FX: ぴゅ〜っ
Pyū–!
Whoooosh (effect of strong wind)

FX: せっせ せっせ
Sesse sesse
(effect of working at something diligently and expeditously/hurriedly)

2

OL1: こんな とこ に いた の？ 探しちゃった。
Konna toko ni ita no? Sagashichatta.
this kind of place at/in were (explan-?) searched (emph.)
"Were you in a place like this? I really had to search."
"So here you are! I looked all over for you!" (PL2)

OL1: さぶ〜っ！
Sabū !
cold
"It's freezing!" (PL2)

FX: せっせ せっせ
Sesse sesse (effect of working diligently and hurriedly)

- *toko* is a contraction of *tokoro*, "place."
- *sagashichatta* is a contraction of *sagashute shimatta*, from *sagasu* ("search"). *Shimatta* after the *-te* form of a verb can imply regret, but in this case it's essentially just for emphasis: "I really searched" → "I searched all over."
- *sabū–!* is an exclamatory form of *sabui*, a corruption of *samui* ("cold").

3

OL1: 彼 の セーター イブ までに しあげたい
Kare no sētā, ibu made ni shiagetai
he/boyfriend 's sweater Xmas Eve by want to complete
の は わかる けどォ、課長 カンカン だ よ。
no wa wakaru kedo–, kachō kankan da yo.
(nom.) as-for can understand but section chief furious is (emph.)
"I can understand that you want to finish your boyfriend's sweater by Christmas Eve, but the chief is furious." (PL2)

OL2: それ が なに よっ。
Sore ga nani yo!
that (subj.) what (emph.)
"So what!" (PL2)

- *shiagetai* is the "want to" form of *shiageru* ("finish [making something]"), and *no* is a "nominalizer" that turns the entire preceding clause into a noun.

4

OL1: 行方不明 と いうこと に しとく ね。
Yukue fumei to iu koto ni shitoku ne.
destination unknown (quote) say thing to will make & leave (colloq.)
"I'll just tell him you're missing." (PL2)

FX: ぴゅ〜っ
Pyū–!
Whoooosh (effect of strong wind)

OL2: 恩 に きる わっ。
On ni kiru wa!
obligation/debt of gratitude as will wear (fem. colloq.)
"I owe you one." (PL2)

FX: せっせ せっせ
Sesse sesse (effect of working diligently and hurriedly)

- *yukue fumei*, literally meaning "destination unknown," is the term used for "missing persons."
- *. . . to iu koto* is a quotative expression used in making explanations, and *ni shitoku* is a contraction of *ni shite oku*, from *ni suru* ("[will] make it . . ."). Since *oku* after a *-te* form means to do the action and let the result stand, *yukue fumei to iu koto ni shitoku* literally means "I'll make the explanation that you are missing and leave it at that."
- *on* refers to a feeling of obligation/debt of gratitude incurred when someone does you a favor. *On ni kiru* is an idiom acknowledging the debt with gratitude, like "I owe you one," or "I'll be eternally grateful."

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OL進化論
オーエル
OL Shinkaron

by 秋月 りす / **Akizuki Risu**

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1

OL: ねーえ、 24日 の 夜 なにか 予定 ある?
Nē–, nijūyokka no yoru nanika yotei aru?
say 24th of evening something plans have
"Say, do you have plans for the evening of the 24th?" (PL2)

FX: ドキッ
Doki! (effect of heart skipping a beat)

Salaryman: い、いえっ、そんなの ないですっ。
I, ie!, sonna no nai desu!
n- no that kind of thing not exist/have
"N- no, nothing in particular." (PL2)

2

OL: 見たい TV が ある の。
Mitai terebi ga aru no.
want to see TV show (subj.) exists/there is (explan.)
"There's a TV show I want to see." (PL2)

OL: ビデオで 録っといて くれない かな?
Bideo de tottoite kurenai ka na?
video with record and leave won't [you] do for me I wonder
"I wonder if you wouldn't record it for me?" (PL2)

- *tottoite* is a contraction of *totte oite*, from *toru* (lit. "take/capture") and *oku* ("set down/leave"). When *toru* is written with the kanji 録る, it means "record (on audio or video tape)." *Oku* after the *-te* form of a verb means to do the action and let the result stand.
- *-te kurenai ka na* makes an informal request, "I wonder if you wouldn't . . . ?"

3

Salaryman: 予約 録画 すれば いい でしょ。
Yoyaku rokuga sureba ii desho
reservation recording if do is good/fine isn't it
"All you have to do is a programmed recording, isn't it?"
"You should just program your VCR to record it." (PL3)

Salaryman: えっ、いまだに できない? 信じられない なー。
E!, imada ni dekinai? Shinjirarenai nā.
what? still/as yet can't do can't believe (emph.)
"What? You still don't know how to do that? I can't believe it!" (PL2)

- since 画 means "picture," 録画 *rokuga* refers specifically to a video recording. *Rokuga sureba* is a conditional "if" form of *rokuga suru*, the verb, and the expression . . . *ba ii* means "it is good/enough if (the action is done)," implying "all you/I have to do is . . ." or "what you/I should do is . . ."
- *dekinai* is the negative of *dekiru* ("can do"), and *shinjirarenai* is the negative of *shinjirareru* ("can believe"), from *shinjiru* ("believe").

4

Salaryman: って 言ってやれば よかった。
Tte itte yareba yokatta.
(quote) if say/said to her was good
"That's what I should have said." (PL2)

Salaryman: あー、 なさけねー。
A–, nasakenē.
(interj.) pathetic/wretched
"Ah, I'm so pathetic." (PL2)

FX: プ
Pu (effect of pushing button on remote)

TV: じんぐるべー、 じんぐるべー . . .
Jingurube–, jingurube–
Jingle bells, jingle bells . . .

- *itte* is the *-te* form of *iu* ("say") and *yareba* is a conditional form of *yaru* ("give"), which after a *-te* form implies "do to/for someone."
- *yokatta* is the past form of *ii/yoi* ("good/fine"), so . . . *ba yokatta* is the past form of . . . *ba ii* → "what you/I should have done is . . ." The quotative *tte* at the beginning makes the previous frame the content of what he should have said.
- *nasakenē* is a masculine slang version of *nasakenai*, which when said of oneself or one's own situation means "pathetic/wretched/disgraceful."

OL進化論 OL Shinkaron

by 秋月 りす/ **Akizuki Risu**

Salaryman: 女の子　にプレゼントすん の　ってむずかしい なー。
Onna no ko ni purezento sun no tte muzukashii nā.
girl to present do (nom.)(quote) difficult (emph.)
"Choosing a present for a girl sure is hard." (PL2)

Sign: ジュエリー マンキ
Juerii Manki
jewelry (store name)
Manki Jewelers

- *onna no ko* is literally "female child," but it's routinely used (by both genders) for referring to unmarried young women into their mid-twenties, including OLs. If you wish to avoid this usage, *onna no hito* ("female person") is a perfectly acceptable alternative for referring to a woman.
- *sun* is a contraction of *suru* ("do"). *Purezento suru* = "make/give a present," but in this context "choose" is clearly more appropriate. *No* is a "nominalizer" that makes *onna no ko ni purezento suru* into a noun, "giving a present to a girl" → "choosing a present for a girl."

Salaryman: やっぱ　アクセサリー　とか　かな?
Yappa akusesarii to ka ka na?
after all/as would expect accessory something like maybe/I wonder
"Maybe some kind of accessory would be best." (PL2)

Salaryman: でも、どんなの が いい の かな?
Demo donna no ga ii no ka na?
but what kind (subj.) is good (explan.) I wonder
"But I wonder what kind of thing would be good?"
"But I wonder what she would like?" (PL2)

- *yappa* is a colloquial contraction of *yappari*, which implies the item/action/etc. mentioned somehow fits expectations. In this case it gives the feeling that some kind of accessory would be the "natural/logical/safest" choice.
- *ka na* asks a conjectural question, "I wonder (if)/is it perhaps (that)?"

Signs: クリスマス セール
Kurisumasu Sēru **Christmas Sale**

Salaryman: こまった　なあ。
Komatta nā.
be troubled/in a fix (emph.)
"What am I going to do?" (PL2)

Sound FX: ジングル ベー...
Jinguru be-... **Jingle bells ...**

- *komatta* is the plain/abrupt past form of *komaru*, "to be faced with a problem/caught in a tight spot," and *na* adds emphasis. *Komatta nā* serves as an exclamation of distress/uncertainty when faced with a problem you're not immediately sure how to solve: "Oh no!/What a fix!/What'll I do?"

Salaryman: と　いう　わけ　で、 これ。
To iu wake de, kore.
(quote) say reason/cause by /for this/here
"... so for that reason, here." (PL2)

OL: お歳暮　じゃない ん だから ねっ。
O-seibo ja nai n da kara ne!
(hon.)-year end gift is not (explan.) because (colloq.)
"(Because) it's not an *o-seibo* gift, you know!" (PL2)

Envelope: 商品券
Shōhin-ken
merchandise ticket **Gift Certificate**

- *to iu wake de* implies he has just finished making an explanation i.e., the first three frames are in fact the content of that explanation.
- *kore* is literally "this," but it's often used when holding something out for another person to take, like English "Here."
- *o-seibo* (almost always with the honorific *o*) refers to a gift given at the end of the year as a token of gratitude for favors received during the year, typically to one's boss or other social superiors. Department stores take advantage of this custom by providing an amazing array of special gift packages as well as by pushing gift certificates.

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OL進化論 OL Shinkaron

by 秋月 りす / **Akizuki Risu**

1

Mother A: ご家族　で　クリスマス　です　か?
Go-kazoku de kurisumasu desu ka?
(hon.)-family with Christmas is it ?
"(Is that for a) Christmas (celebration) with your family?" (PL3)

Mother B: ええ、まあ。
Ee, mā.
yes (interj.)
"Yes, you could say that." (PL3)

- *ee* is a fairly polite "yes," and *mā* works like a vague "sort of/in a way/I suppose so," to confirm what the other person has said in a general way.
- the humor in this manga is built on a Japanese saying that women over 25 are like Christmas cakes left unsold on the 25th of December: i.e., hard to sell (in the marriage market)

2

Mother A: うち　なんか、娘たち　が　大学生　に　なって
Uchi nanka, musume-tachi ga daigakusei ni natte
my/our house as-for daughter-(plur) (subj) coll. stud. to became
から　夫婦　だけ。さびしい　もん　です　わ。
kara fūfu dake. Sabishii mon desu wa.
since husband & wife only lonely thing/situation is (fem. colloq.)
"At our house, since our daughters became college students, (it's been) just the two of us. It's rather lonely." (PL3)

Mother B: そー　です　か。
Sō desu ka.
that way/so is it? **"Is that so?"** (PL3)

- *nanka* is a colloquial *nado* ("a thing like"), but can serve to mark the topic like *wa*, usually when the rest of the sentence is negative in some way. Here the situation described is a "negative" one.
- *kara* = "from" and *kara* after the *-te* form of a verb basically means "from the time" that action took/takes place, so it can become either "since" or "after" in English depending on the tense of the verb.
- *mon* is a contraction of *mono* ("thing"); it can literally be thought of as referring to the "situation" here, but its main effect is to add light emphasis.

3

Mother B: ワタシ　って　しあわせ　なの　かしら?
Watashi tte shiawase na no kashira?
I/me (quote) happy/fortunate (explan.) I wonder if
"I wonder if I'm actually a fortunate woman?" (PL2)

Mother B: でも、うち　の　娘ども...
Demo, uchi no musume-domo...
but my/our house 's daughter-(plur.)
"But my daughters..." (PL2)

Sign: パート　急募
Pāto Kyūbo
part [time workers] rush/sudden recruitment
"Part Timers Wanted Immediately"

- the quotative *tte* here serves like the topic marker *wa*.

4

Mother B: 25　と　28　だ　し　な。　うーん。
nijūgo to nijūhachi da shi na. U-n.
25 and 28 are and besides aren't they (moan)
"are 25 and 28... Ahhh." (PL2)

Daughter 1: あっ、ケーキ だ!
A! Kēki da!
"Oh! It's the cake!" (PL2)

Daughter 2: じんぐる　べーる...
Jinguru bēru...
"Jingle bells..."

- *to* is "and" for between two nouns, while *shi* is an emphatic "and" for linking two parts of a complex sentence: "and besides/and what's more." It's hard to get the feeling of this *shi* in the translation, but it implies she doesn't think of herself as fortunate, *especially* since her daughters are 25 and 28.

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くりこさん
Kuriko-san

by
寺島 令子
Terashima Reiko

1

Yōichi: 年賀状 が きてる ぞ
Nenga-jō ga kite ru zo.
New Year's cards (subj.) have come/are here (emph.)
"The New Year's cards are here." (PL2)

- New Year's cards in Japan are always postcards, and must be marked *nenga* on the address side to ensure that they are held at the post office for delivery on New Year's Day. Though Christmas has now long been a major commercial holiday, and some Japanese send Christmas cards, New Year's remains the holiday that is universally observed — in part by exchanging *nenga-jō*.
- *kite-ru* is a contraction of *kite-iru* ("has/have come" → "is/are here").

2

Yōichi: 斎藤晴子 て 誰や?
Saitō Haruko te dare ya?
(name) (quote) who is it?
"Who's Saitō Haruko?" (PL2)

Kuriko: あっ
A! **"Oh."** (PL2)

- *te* is a colloquial quotative form used here as an equivalent of the topic marker *wa* ("as for . . ."). In Tokyo speech it tends to be *tte*, but the single consonant *te* is common in Kansai.
- *dare ya* (Kansai dialect) = *dare da* (Kantō/standard) = "who is it?" — but using *ya* does not sound nearly as rough as *da*.

3

Kuriko: 高校 のセンセ。しまった。ワタシ 出してない。
Kōkō no sense. Shimatta. Watashi dashite-nai
high school of teacher (interj.) I/me didn't put out/send
"(One of my) high school teachers. Oh no! I didn't send her one." (PL2)

Yōichi: なるほど。
Naruhodo.
aha/I see/interesting **"Interesting."** (PL2)

- *sense* is a colloqial/dialect abbreviation of *sensei* ("teacher").
- *shimatta*, used after the *-te* forms of verbs to show that the action was regrettable/undesirable, can be used independently as a cry of dismay.
- *naruhodo* expresses one's understanding of, or interest in, what one has heard/observed/experienced: "aha/indeed/interesting." Here he is responding more to the card in his hand than to what Kuriko says.

4

Yōichi: 往復 ハガキ で きてる ぞ。
Ōfuku hagaki de kite-ru zo.
round trip postcard with/on has come (emph.)
"It's come on a return postcard."
"She sent a return postcard." (PL2)

Kuriko: さすが。
Sasuga.
"That's a teacher for you!" (PL2)

Postcard: ○ を つけて 返送 の こと。
Maru o tsukete hensō no koto.
circle (obj.) attach and return of thing/situation
(Please) circle and return.

元気 / 元気 が ない (その 理由)
Genki / Genki ga nai (Sono riyū)
good health good health (subj.) not exist that's reason
Well/Unwell (Reason:)

住所 / 氏名 / 卒業年度
Jusho / Shimei / Sotsugyō Nendo
Address / Name / Graduating Year

- *sasuga* implies the action is "fitting for/what one might expect of" a teacher. The tone is of admiration at the teacher's insight/forethought.
- *tsukete* is the *-te* form of *tsukeru*, literally "attach/stick something (to)," but in this case it has the meaning of "mark (with)." *Maru o tsukete* = "mark with a circle and . . ." → "circle and . . ."
- *hensō* is a noun referring to the action of "sending back/returning." . . . *No koto* after an action noun can make a gentle command/admonition.
- 謹賀新年 *kinga shinnen* is the likely greeting on the other part of the card. This form of "Happy New Year" is used on signs and cards, but not in speech.

くりこさん
Kuriko-san

by
寺島 令子
Terashima Reiko

1

Narration: 元日
Ganjitsu **New Year's Day**

Yōichi: もう 昼 や ぞ。
Mō hiru ya zo.
already noon is (emph.)
"It's already noon." (PL2)

Sound FX: んが
nga (sound of snoring or catching breath in sleep)

- *ya* typically replaces *da* ("is/are") in Kansai dialect, so *hiru ya zo* is equivalent to *hiru da zo*.

2

Sound FX: こっくり こっくり
Kokkuri kokkuri (effect of nodding off)

Mother: ね正月 や ねー。
Ne-shōgatsu ya nē.
sleeping New Year's is isn't it/she
"It's a sleeping New Year's for her, isn't it?" (PL2)

- *ne* is from 寝る *neru* ("sleep"), so *ne-shōgatsu* is literally a "sleeping New Year's," a word for spending New Year's catching up on sleep. *Ganjitsu* specifically refers to "New Year's Day," but *shōgatsu* can refer to the full month of January (the kanji 月 means "moon/month"), to just the first day of January, or sometimes to several days at the beginning of January.
- *ya nē* = *da nē* = "is, isn't it."

3

Yōichi: よう ねる なあ。
Yō neru nā.
well/a lot sleeps (emph.)
"She sure sleeps a lot." (PL2)

Kuriko: おやすみー。
Oyasumi–. **"Good night."** (PL2)

Sound FX: くー
Kū (sound of even breathing while asleep)

- *yō* is dialect/informal for *yoku*, the adverb form of the adjective *ii/yoi* ("good/fine"). The adverb can be used both to mean "do the action well" and "do the action a lot/frequently." The colloquial alteration of *yoku* to *yō* is quite common throughout Japan, but in Kansai dialect it's standard for *ku* to be dropped or replaced by a long vowel in the adverbial *ku* form of all adjectives.
- *oyasumi* is the standard "good night"; its PL3 form is *oyasumi nasai*. The expression can be used both when saying "good night" in bed/at bedtime, as here, as well as for "goodbye" when parting from close acquaintances late at night (though not if the parting is for a journey).

4

Narration: 二日
Futsuka
second day **January 2nd**

Kuriko: なあ、どれ が 初夢 かなあ。
Nā, dore ga hatsu-yume ka nā.
say which (subj.) year's first dream I wonder
"Say, I wonder which one was my year's first dream?" (PL2)

Yōichi: 好きな んに しとき。
Suki-na n ni shitoki.
liked/preferred one to make it and leave
"Make it whichever one you liked (best)." (PL2)

- in Kansai dialect, women routinely use *na* and *nā*, though in "standard" Japanese they are generally thought of as masculine. A Tokyo woman would normally be expected to say *nē, dore ga hatsuyume kashira*.
- *hatsu-yume* (lit. "first" + "dream") refers to one's first dream of the new year, which is supposed to reveal one's fortune for the coming year.
- *suki-na n* is dialect for *suki-na no*, with *no* meaning "one/thing": "the liked/preferred one" + "the one you like." *Shitoki* is a contraction of a dialect command form, *shite oki*, from *shite oku*, the *-te* form of *suru* ("do/make") with *oku*, which after a *-te* form means to do the action and let it be/leave it at that.

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

The author/artist, Ishii Hisaichi, was born in 1951. He entered Kansai Daigaku in 1970, where he studied sociology and was a member of the manga club. His work was first published in the magazine 日刊アルバイト情報 (*Nikkan Arubaito Jōhō,* "Daily Part-time Job News") in 1972. He graduated from college in 1976, and had a hit with the manga がんばれ! タブチくん! (*Ganbare! Tabuchi-kun!*) the following year. Since then he has done numerous strips for various publishers, including コミカルミステリツァー (*Komikaru Misuteri Tsuā,* "Comical Mystery Tour") for *Suiri Bunko* and わたしはネコである (*Watashi wa Neko de Aru,* a play on the title of Natsume Sōseki's novel *Wagahai wa Neko de Aru,* "I Am a Cat") for *Kōdansha.* He won the *Bungei Shunju* Manga Award in 1985, and is currently doing work for *Yūkan Fuji, Asahi Shinbun, Shūkan manga Akushon,* and *Shūkan Bunshun,* among others.

●

Much of Ishii's work is available in *tankōbon* (単行本, collections of serialized works in book form). The example on the right is from volume 27 of a series called "Doughnuts Books" from Action Comics.

●

The language used by the characters in Ishii's manga is typical Kansai-*ben,* the dialect spoken by people living in the Osaka-Kyoto-Kobe area in Western Japan. Kansai-*ben* has the same roots as "standard" Japanese, but has its own distinctive flavor. Hallmarks include using *oru* in place of *iru* for the verb "to be"; saying *ya* instead of *da;* and differences such as using *honma* for *hontō.* There are variations even within the Kansai region: Kyoto-*ben* is thought to be elegant and polite, while Osaka-*ben* is considered somewhat coarse.

Actually, what is now called "standard" Japanese is really a modified Tokyo dialect. Since Kansai was the political and cultural center of Japan for over 1,000 years, Kansai people feel that Kansai-*ben* is the "right" Japanese and some refuse to speak in "standard" Japanese. To keep things clear for our readers, we have noted any dialect deviations from "standard" Japanese.

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1

Wife: さすがに クリスマス セール の デパート は
Sasuga ni kurisumasu sēru no depāto wa
as would expect Christmas sale with department store as-for
すごい 人出 や わ。
sugoi hitode ya wa.
amazing/awesome turnout/crowd is (fem. colloq)
"Just as you'd expect, a department store with a Christmas sale is an amazing crowd."
"Sure enough, a department store with a Christmas sale really brings out the crowds." (PL2)

Husband: ウム、 はぐれない ように せんと な。
Umu, hagurenai yō ni sen to na.
uh-huh not get separated so that must do (colloq.)
"Uh-huh, we'll have to make sure not to get separated." (PL2)

Sound FX: ガヤ ガヤ ザワ ザワ
Gaya gaya Zawa zawa
(clamor of many voices) (murmur/hum of crowd)

- *hitode* is written with kanji for "person/people" and "go/come out" → "the turnout/crowd."
- *ya* typically replaces *da* ("is/are") in Kansai dialect.
- *umu*, typically used by males of middle age and older, is a variation of the informal "hmm"/grunt of agreement/assent, *un* ("yes/all right/indeed").
- *hagurenai* is the negative of *hagureru* ("be separated").
- *sen to* is dialect for *shinai to*, which here is an abbreviation of *shinai to ikenai*, a "must/have to" form of *suru* ("do"). The expression . . . *yō ni suru* is literally "do so that . ." → "make sure to," so . . . *yō ni shinai to* becomes "must make sure to."

2

Husband: あっ、いなくなった。なに を やって んだ、まったく。
A! Inaku natta. Nani o yatte n da, mattaku.
(interj.) not here became what (obj.) is doing (explan.-?) (exclam.)
"Oh, she's disappeared. Sheesh, what's she doing!" (PL2)

Music: ジンゴロ ベ ジンゴロ ベ
Jingoro be jingoro be
Jingle bells, jingle bells

Signs: X'mas セール
Kurisumasu Sēru
Christmas Sale

- *inaku* is the adverb form of *inai* ("not exist/not be present," for people and other animate things), and *natta* is the plain/abrupt past form of *naru* ("become"): "become not here" → "disappear/become lost."
- *yatte n* is a contraction of *yatte-iru no*, from *yaru* ("do"). Asking a question with *da/n da* sounds very rough, so the feeling is close to "What the hell is she doing?"
- *mattaku*, literally meaning "completely/entirely," is often used as an exclamation of exasperation. It can occur at either the beginning or end of the sentence.
- *jingoro be* is a corruption of the standard katakana rendering of "jingle bells," ジングルベル *jinguru beru*, intended as a humorous touch.

3

Wife: ありゃ、おらん わ。ほんまに おとうさん ゆうたら . . .
Arya, oran wa. Honma ni otōsan yūtara . . .
(standard J.) *Ara, inai wa. Hontō ni otōsan ttara . . .*
(interj.) not here (colloq.) truly father/him if say/speak of
"Oh, he's disappeared. Really, that man . . ." (PL2)

Music: ジンゴロ (ベ)
Jingoro (be)
Jingle bells . . .

- *arya* is a variation of *ara*, an interjection showing sudden recognition/notice of something, "oh/oh my/hey."
- *oran* is the negative of *oru*, Kansai dialect equivalent for *iru* ("be/exist" for people and other animate things.)

- *yūtara* is dialect for *to ittara* (the quotative *to* is generally dropped in Kansai dialect) a conditional "if/when" form of *to iu* ("say . . ."), so it literally means "if I say/speak of . . ." In colloquial speech, *to ittara* (or its contracted form *ttara*) is sometimes used in place of *wa* to mark the topic with a feeling of disapproval/beratement, so *otōsan yūtara* ("speaking of Dad") implies something like "he's so stupid/hopeless/unreliable."

4

Paging: 東平山 の 山田さま〜、 奥さま が ちゃんと ついて来なはれ と、
Higashi Hirayama no Yamada-sama–, okusama ga chanto tsuite kinahare to,
(place name) of (surname-hon.) your wife-(hon.) (subj.) properly follow (quote)
正面 入口 で お待ち です。
shōmen iriguchi de o-machi desu.
front/main entrance at (hon.)-waiting is
"Mr. Yamada from Higashi Hirayama, your wife says you should (learn to) follow her properly and is waiting at the main entrance." (PL4)

Paging: 東平山 の 山田さま〜、 御主人さま が なに を やって んだ と、
Higashi Hirayama no Yamada-sama–, goshujin-sama ga nani o yatte n da to,
(place name) of (surname-hon.) your (hon.)-husband-(hon.) (subj.) what (obj.) is/are doing (explan.-?) (quote)
中央 案内所 で お待ち です。
chūō annai-jo de o-machi desu.
central/main information place/counter at (hon.)-waiting is
"Mrs. Yamada from Higashi Hirayama, your husband wonders what in the world you are doing and is waiting at the main customer information counter." (PL4)

- *tsuite kinahare* is dialect for *tsuite kinasai*, a command form of *tsuite kuru* ("come following" → "follow").
- *o-machi desu* is the PL4 equivalent of *matte-imasu* (PL3) and *matte-iru* (PL2, "am/is/are waiting"), from *matsu* ("wait").
- *okusama* and *goshujin-sama* are very polite words for referring to another person's wife and husband, respectively.

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Title: クリスマス '93
Kurisumasu kyūjūsan
Christmas '93

1

Sound FX: ガチャ ガチャ
Gacha gacha
Rattle rattle (sound of turning key in lock)

2

Q: メリー クリスマスー!!
Merii kurisumasu–!!
"Merry Christmas!!"

- Christmas is celebrated in Japan mostly as a secular and commercial holiday. Partly because Christmas day is not an official holiday, the main celebrating takes place on Christmas Eve. See our feature story for more details.

3

Q: 今 から 行けば ニューヨーク に は 間に合う な!
Ima kara ikeba Nyū Yōku ni wa ma-ni-au na!
now from if go New York to as-for will be in time (colloq.)
"If I go now I guess I can (still) make it to New York in time." (PL2)

- *ikeba* is a conditional form of *iku* ("go").
- *ma-ni-au* come from *ma* ("space") + *ni* ("to") + *au* ("match/fit"), so it literally means "fit the space," but it's used idiomatically to mean "be in time (for)" (i.e., fit the space in time) or "be enough (for)."
- in reality, Q runs a small coffee shop in Tokyo, but in his fantasies he is a globe-hopping international playboy. The reference to New York is enigmatic, but it appears to be related to one of his fantasies.
- *na* is used as a kind of self-check/confirmation when speaking/thinking to oneself: "that seems to be the case, doesn't it?"; "that's the way it is, I guess."

4

Q: さあ、クリスマス、クリスマス。
Sā, kurisumasu, kurisumasu.
(interj.) Christmas Christmas
"All right! It's Christmas, it's Christmas!" (PL2)

Noriko: ナナちゃん は? 今夜 の 予定 は?
Nana-chan wa? Kon'ya no yotei wa?
(name dimin.) as-for tonight 's plan(s) as for
"(How about you,) Nana? (What are) your plans for tonight?" (PL2)

Nana: エヘー。ヒ・ミ・ツ!
Ehē. Hi-mi-tsu!
(interj.) secret
"Heh heh, it's an s-e-c-r-e-t!" (PL2)

- *sā* is often used like "well now/all right" to prepare oneself for action or for some event to happen.
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") most typically used with children's names. But close friends use it among themselves at almost any age, and children use it frequently instead of *-san* when speaking to older people (especially when they know them well).
- stating just a topic like this with the intonation of a question (. . . *wa?*) asks very generally about the status/condition/etc. of that topic. The form is typically used in situations where the implied question is obvious. In this case the first question isn't enough so she tags on a second one in the same form to better define the topic.
- *ehe* is an interjection that usually implies the speaker is rather pleased with him/herself, whether because he/she has been complimented, has been lucky, or has a special secret (as here).
- the dots in *himitsu* show she says each syllable distinctly/separately, something like spelling a word out in English.

5

Noriko: わかったあ。これ だ なあ!
Wakattā. Kore da nā!
understood this is isn't it?
"I know! It's this, isn't it!" (PL2)

Nana: 何 おませ 言ってん の よ!
Nani omase itte-n no yo!
what overly precocious/grown-up thing are saying (explan.) (emph.-?)
"What are you saying such precocious things for?" → **"Stop being so precocious!"** (PL2)

Q: イギリス の ジェーン から も さそわれた が、やはり . . .
Igirisu no Jēn kara mo sasowareta ga, yahari . . .
England of/from Jane from also was invited but after all/in the end
"Jane from England invited me too, but after all . . ." (PL2)

- *na* (lengthened for emphasis) in this case asks/expects the listener to confirm what she says. *Na* is generally thought of as masculine, but female speakers can use it, too, in very informal conversations, with a rough feeling.
- the thumb-up gesture refers to a boyfriend/male romantic interest. (The little finger pointed straight up refers to a girlfriend/female romantic interest.)
- *omase* refers to a child who acts like an adult in an inappropriate way → "overly precocious."
- *itte-n* is a contraction of *itte-iru* ("are saying"), from *iu* ("say").
- *sasowareta* is the past form of *sasowareru* ("be invited"), passive of *sasou* ("invite").

典子ちゃんは？
フランスのやトリーちゃんさをやかたん
私んちはホームパーティー、でもね…
6
今年は同級生のケンタくんもご招待しちゃった！
わあー ごさかん!!
7
なんたってイブだもんねー!!
年に一度だもんねー!!
8
あっ、ゴロちゃんは――っ!?
9
えっ…
10
あ…
ああ…
でねケンタくんたらね…
あら私なんかねー!!…
11
……
では、みなさん26日に会いましょう！
メリークリスマス
メリークリスマス
12

6

Nana: 典子ちゃん は?
Noriko-chan wa?
(name-dimin.) as-for
"How about you, Noriko?" (PL2)

Noriko: 私ん ち は ホーム パーティー、 でも ね...
Watashi n chi wa hōmu pātii, Demo ne...
my house as-for home/family party but (colloq.)
"At my house (we're having) a family party, but you know what?" (PL2)

Q: フランス の カトリーヌ から も さそわれた が...
Furansu no Katoriinu kara mo sasowareta ga...
France of/from Catherine from/by also was invited but...
"Catherine from France invited me, too, but..." (PL2)

- *watashi n chi* is a contraction of *watashi no uchi*, "my house/family."
- *hōmu pātii* is a katakana rendering of the English words "home party." The Japanese term usually refers to a "family party" since Japanese rarely hold parties at home for groups of invited guests.
- the colloquial *ne* has many uses, but some speakers use it to punctuate their sentences like English "like/you know." In Japanese, *demo ne* is only the beginning of a sentence, which continues in the next frame, but in English it seems more natural to make it "But you know what?"
- Q continues to fantasize about his love life.

7

Noriko: 今年 は 同級生 の ケンタくんも ご招待しちゃった!
Kotoshi wa dōkyūsei no Kenta-kun mo go-shōtai shichatta!
this year as-for same class student (=) (name-hon.) also (hon.)-invited
"This year I invited Kenta from my class to come, too." (PL2)

Nana: わあー、ごさかん!!
Wā–, go-sakan!!
(exclam.) (hon.)-lively
"Wow! Sounds serious!" (PL2)

- *shōtai* = "invitation" and *shōtai shichatta* is a contraction of *shōtai shite shimatta*, from the verb *shōtai suru* ("invite"). The *-te shimatta* form of a verb indicates the action was done and is irreversible, often implying regret, but here it's more a feeling of surprise/excitement that she was bold enough to actually do it. *Go-* is an honorific prefix; here it can be considered a feminine touch.
- *go-sakan*, from *sakan* ("lively/thriving"), can refer to the liveliness of a person's work/trade or of a party, but a common idiomatic use is for speaking of "lively/thriving" male-female relationships (the honorific *go-* is required for this use).

8

Noriko: なんたって イブ だ もん ねー!!
Nan tatte ibu da mon ne–!!
what even if say Christmas Eve is because (colloq.)
"Whatever one says, it's Christmas Eve, isn't it?"
"After all, it's Christmas Eve!" (PL2)

Nana: 年 に 一度 だ もん ねー!!
Nen ni ichido da mon ne–!!
year in one time is because (colloq.)
"It only comes once a year, doesn't it!" (PL2)

- *nan tatte* is a colloquial equivalent of *nan to itte mo*, literally, "even if one says what" → "when all is said and done/after all."
- *mon* is a contraction of *mono*, which after *da/desu* means "because." . . . *Da mon ne*, literally "because it's . . . , isn't it/right?" makes a gleeful/self-satisfied "explanation" implying "because/since it's (Christmas Eve), how could it be any different?"

9

N & N: あっ、ゴロちゃん はーっ?!
A!, Goro-chan wa !?
ah/oh (name dimin.) as-for
"Oh, how about you Gorō?" (PL2)

- they literally say "as for Gorō," but they are addressing him directly with the intonation of a question, so it's equivalent to "as for you, Gorō?" → "How about you, Gorō?" Combining with *-chan* typically leaves the name Gorō with a short final vowel.

10

Gorō: えっ...
E!? **"Hunh?"** (PL2)

11

Gorō: あ...ああ...
A... Aa...
"Uh..., urr..." (PL2)

Noriko: で ね、 ケンタくん たら ね...
De ne, Kenta-kun tara ne...
and so (colloq.) (name.-hon.) (quote/as-for) (colloq.)
"So, like, speaking of Kenta, like,..." (PL2)

Nana: あら、 私 なんか ねー...
Ara, watashi nanka ne...
(interj.) I/me as-for (colloq.)
"Well, you know, I..." (PL2)

- *de* is short for *sore de*, a conjunction that literally means "with that" → "and so"; *ne* is again essentially similar to "like/you know."
- *tara* is a contraction of the quotative *to ittara*, which literally means "if I speak of . . ." → "Speaking of . . ." *Tara* (or *ttara*) is often used to mark the topic like this in colloquial speech, taking the place of *wa*.
- *nanka* is a colloquial *nado* ("something/someone like"), here essentially functioning to mark the topic, like *wa* ("as for").

12

Q: では、 みなさん 26日 に 会いましょう!
De wa, minasan nijūrokunichi ni aimashō!
well then everyone 26th on let's meet
"Well then, everyone, let's meet (again) on the 26th!" (PL2)

N & N: でわ、 メリークリスマス、メリークリスマス!
De wa, merii kurisumasu, merii kurisumasu!
"Well then, Merry Christmas. Merry Christmas!" (PL2)

- *aimashō* is the PL3 volitional ("let's/I shall") form of *au* ("meet/come together").
- for most businesses, Dec. 25 is a regular working day.
- でわ *de wa* is a non-standard spelling for では *de wa*, presumably intended to show they are saying it in a somewhat mannered/stylized way.

X'mas セール
ゆうロード
ゆうロード
ケーキ
お客さま、サイズのほうはこちらでよろしいですか？
は…はい。
ケーキ
さあいらっしゃいませ！
はいはい
いらっしゃいませ！
は…はい。
こちら福引きの券になっております。おためし下さい!!
大当たり——!!
5等賞はクリスマスおたのしみセットだよーん!!
13
14
15
16
17
18
19

13

Banner: 亀有　ゆうロード 商店街　X'mas セール
Kameari Yū Rōdo Shōtengai Kurisumasu Sēru
(place name) (street name) shop district Christmas sale
Kameari "You Road" Shopping District Christmas Sale

- *Kameari* is the name of the district in *Katsushika-ku*, a ward on the eastern edge of Tokyo, where Gorō and Q's coffee shop is located. A train station by the same name is on the Jōban line.
- *yū* is probably a play on words between English "you" and the second kanji in Kameari, 有, which is often read *yū* in combinations, and *rōdo* is from English "road," so *Yū Rōdo* is intended to imply something like "a road for you."
- *shōtengai* refers to a shopping district.

14

Sign: ケーキ
Kēki
Cake

Salesgirl: お客さま、　サイズ の　ほう　は
Okyaku-sama, saizu no hō wa
(hon.)-customer-(hon.) size 's direction as-for
こちら　で よろしい　ですか?
kochira de yoroshii desu ka?
this direction with okay/fine is it?/will it be?
"Will this size be okay, sir?" (PL3-4)

- *hō* is literally "direction/side," but *saizu no hō wa* here is like "as for the matter of size." Saying *saizu no hō wa* instead of just *saizu wa* is less direct and therefore feels more polite.
- *kochira* is literally "this direction/side," but it's actually just a polite way of saying "this/this one." Shopkeepers often use the direction words *kochira/sochira/achira* when indicating merchandise for their customers.
- *yoroshii* is a more formal/"polite" equivalent of *ii* ("is good/okay"). Though her ending is PL3, the other elements in her sentence raise its politeness level, so we labeled this PL3-4.
- this page provides an excellent illustration of several different ways *hai* (lit. "yes") can be used.

Gorō: は、はい。
Ha, hai.
"Y-yes." (PL3)

15

Banner: ケーキ
Kēki
Cake

Salesgirl: さあ、　いらっしゃいませー。
Sā, irasshaimase–.
all right/come on come/welcome
"All right, step right up!" (PL4)

- *sā* can be used to urge others to action as well as to prepare oneself for action (see above).
- *irasshaimase* is the polite command form of the PL4 verb *irassharu* ("come"). Shopkeepers use the word both to welcome those who have already come into their shop, and to call out to passers-by to try to get them to enter. The *sā* makes this a case of the latter.

Girl: ママー、　いっちゃん 大きいの　にしてー。
Mama–, itchan ōkii no ni shite–.
Mom/Mommy the most large one to make it please
"Mommy, get the biggest one." (PL2)

- *itchan* is a contraction of *ichiban*, literally "No. 1" but when used with an adjective it makes a superlative, so *itchan okii* is "the biggest."
- . . . *ni shite* is the *-te* form of . . . *ni suru*, which means "make it . . ." in the sense of making a choice. The *-te* form of a verb can express an informal request.

Mother: はいはい。
Hai hai.
"Okay, okay." (PL3)

16

Salesgirl: ファミリーセットのお客さまー。
Famirii setto no okyaku-sama–.
family set with/for (hon.)-customer-(hon.)
"The party with the Family Set." (PL3)

- *famirii setto* is a katakana rendering of "family set."

Gorō: は、はい。
Ha, hai. **"H-here."** (PL3)

17

Salesgirl: こちら　福引き の　券 になっております。
Kochira fukubiki no ken ni natte-orimasu.
this direction drawing for ticket(s) is/are
"These are tickets for the drawing." (PL4)
おためし 下さい!!
O-tameshi kudasai!!
(hon.)-try please
"Please try (your luck)!" (PL4)

- *fukubiki*, literally "good luck drawing(s)," have traditionally been a nearly obligatory part of merchant associations' year-end sales promotions. Typically, each shop in the association gives shoppers tickets in proportion to how much they spend, and the shoppers then go to the association's special *fukubiki* site to try their luck.
- *natte-orimasu* is a PL4 equivalent of *natte-iru*, from the verb *naru* ("become"), so . . . *ni natte-orimasu* literally means "has/have become," which in this case is just a polite way of saying "is/are."
- *tameshi* is from *tamesu* ("test/try out"). *O-tameshi kudasai* makes a PL4 request/invitation to "try/test" something out.

18

Sound FX: ガラガラ
Gara gara
Rattle rattle (sound of beads tumbling inside tumbler drum)

Attendant: 大当たりー!!
Ōatari–!!
great/large strike
"It's a big winner!" (PL2)

- most *fukubiki* drawings take the form of an octagonal tumbler filled with colored beads. One bead drops out each time the tumbler is turned, and the color determines the prize.
- *atari*, from *ataru* ("hit/strike"), is the term used when you win something in a drawing, and *hazure*, from *hazureru* ("miss/be off the mark"), is the term when you win nothing.

19

Attendant: 5等賞　はクリスマス おたのしみ セットだよーん!!
Gotōshō wa kurisumasu o-tanoshimi setto da yo–n!!
5th prize as-for Christmas (hon.)-enjoyment set is (emph.)
"Fifth prize is a Christmas FunPack." (PL2)

- *-tō* counts places in a competition, and *shō* means "prize," so *gotōshō* is literally "fifth place prize."
- *yo–n* is a colloquial variation of *yo*, the emphatic particle, drawn out and nasalized at the end for further emphasis.

ウレシイ パパリン…
ワシシ
20
ねね タケシンくん となれるよーに おねがしてよ
わかった
わかった
キャハハ
ハハ
ハア…
21
Denny's
X'mas フェア
10/10 ～ 12/26
22
カチャ
カチャ
23
モグモグモグ
でさー
ムラオがー
アハハハ
ジュージャ
おもちいたしました
24
クチャ
ワチャ
26
とりあえずメリークリスマス
カンパーイ
25
酒屋
キャハハ
ハハ
ジュージャ
ありがとうございました!
X'masにはワインを!
27

20

Woman: ウレシイ、パパリン!
Ureshii, Paparin!
happy daddykins
"I'm so happy, Daddykins!" (PL2)

Man: ウシシ
Ushishi
"Heh heh heh." (lascivious laugh)

Sign: 宝石(セール)
Hōseki (sēru)
Jewelry Sale

- *papa* is widely used for "Dad" in families, but it's also what women carrying on love affairs call their well-heeled, older patrons. *Paparin* is a variation—probably a combination of *papa* and *dārin* ("darling").
- *ushishi* is a smug/self-satisfied laugh that suggests ulterior motives ranging from sinister to lascivious.

21

Student 1: ねね、 タケシくん と なれる よーに 協力して よー。
Ne ne, Takeshi-kun to nareru yō ni kyōryoku shite yō.
say/look (masc. name-hon.) with can become so that please cooperate (emph.)
"Look, you've got to help me out so I can be with Takeshi." (PL2)

Student 2: わかった、わかった。
Wakatta, wakatta.
understood understood
"Okay, okay." (PL2)

Student 3: キャハハハハ
Kya ha ha ha ha
(squealing laugh)

Sound FX: ハア
Hā (effect of blowing on hands to warm them)

- *ne ne* (or just a single *ne*) is used to get the listener's attention, like "say/hey/look here."
- *nareru* is the potential ("can/able to") form of *naru* ("become"). The expression . . . *to nareru yō ni* is literally "so that (I) can become with . . ." → "so that I can end up/be with."
- *kyōryoku* = "cooperation" and *kyōryoku shite* is the *-te* form of its verb form, *kyōryoku suru* ("cooperate [with]/help/aid"). She's using the *-te* form to make an informal request/plea.
- *wakatta* is the plain/abrupt past form of *wakaru* ("understand"), but as a response to a request/command it means "yes/okay/I will."

22

Sign: X'mas フェア
Kurisumasu Fea
Christmas Fair

23

Sound FX: カチャカチャ
Kacha kacha
Click clack (sound of background dish clatter in restaurant)

24

"Sound" FX: モグモグ モグ
Mogu mogu mogu
Chew chew chew

Woman: で さー、 より子 がー . . .
De sā, Yoriko ga– . . .
and so (colloq.) (fem. name) (subj.)
"And so, you know, Yoriko . . ." (PL2)

Man: アハハハ
A ha ha ha (laugh)

Waitress: シャンペン おもちいたしました。
Shanpen o-mochi itashimashita.
champagne (hon.)-brought
"I've brought your champagne."
"Here's your champagne." (PL4)

- *de* is short for *sore de*, "with that/and so," and *sa* is used colloquially as a kind of verbal pause, similar to the use of *ne*, above, where we have translated it as "like/you know."
- *o-mochi itashimashita* is a very polite, past form of the PL4 verb *o-mochi suru*, which can be equivalent to either *motsu* ("hold/carry") or *motte iku/kuru* ("take/bring"), in this case the latter. *O-mochi suru* is inherently polite (PL4), whether it appears with the plain/abrupt *suru* ending (which we normally tag PL2), with the PL3 ending *shimasu*, or with the PL4 ending *itashimasu*.
- *shanpen* is one of several katakana renderings of "champagne." The other most common rendering is シャンパン *shanpan*.

25

Sound FX: カチン!
Kachin!
Clink!

Man: とりあえず、 メリークリスマス。
Toriaezu, merii kurisumasu.
to begin with/for starters Merry Christmas
"For starters, Merry Christmas." (PL2)

Woman: メリークリスマス。
Merii kurisumasu. **"Merry Christmas."** (PL2)

- *toriaezu* implies the action is being done "for now/for starters/as a stop gap" pending further action later. They presumably will have other things to toast in the course of their evening.

26

Sound FX: クチャクチャ
Kucha kucha
Munch Munch

- *mogu mogu* represents chewing with one's mouth closed, and *kucha kucha* is usually the sound of chewing with the mouth slightly open — though here his mouth seems to be completely closed.

(continued on following page)

おもちゃのカトチャ
すいませんリカさんポコロさんと
ハイハイありまーす
28
雪ふんないからサンタさん来れないね
そりゃ木がないもんね!!
29
五郎のアパート
30
パチン
31
ツンコツンコシュコココー
32
ボボボボ!!
33

(continued from previous page)

27

Upper Sign: 酒屋
Saka-ya
Liquor Store

Lower Sign: X'mas に は ワイン を!
Kurisumasu ni wa wain o!
Christmas for as-for wine (obj.)
"As for for Christmas, (drink) wine!"
(Make it) Wine for Christmas!

- *-ya* is added to the names of various commodities and trades to indicate a shop/tradesman dealing in that commodity/trade. *Sake*, the generic word for "alcoholic beverages," changes to *saka* in the combination.
- the object marker *o* implies a verb like *nomimashō* ("let's drink"), the volitional form of *nomu* ("drink").

Storekeeper: ありがとうございましたー。
Arigatō gozaimashita-.
"Thank you very much" (PL4)

Arrow: シャンペン
Shanpen **Champagne**

Sound FX: アハハ キャハハハ
A ha ha Kya ha ha ha
(laugh) (squealing laugh)

28

Sign: おもちゃ の カトチャ(ン)
Omocha no Kato-chan
toy(s) (=) (name-dimin.)
Kato-chan's Toys

- *no* between two nouns essentially makes the first into a modifier for the second, so *omocha no Kato-chan* is more literally like "Kato-chan who sells toys" — but that doesn't quite make it as a store name in English.

Customer: すいません、リカちゃん おフロ セット...
Suimasen, Rika-chan O-furo Setto...
excuse me (name-dimin.) (hon.)-bath set
"Excuse me, (do you carry) Little Rika's Bath Set?" (PL3)

Storekeeper: ハイ ハイ、あります。
Hai hai, arimasu.
yes yes have
"Yes, yes, we have it." (PL3)

- *suimasen* is a colloquial *sumimasen*, which can be used like "excuse me/pardon me" to get someone's attention when you want to ask them something.
- the word for "bath" is *furo*, but women and children almost always use the honorific prefix *o-* (and many men as well). It's not surprising that the manufacturers of this children's bath set chose to use the prefix as well.
- *arimasu* is the PL3 form of *aru* ("have").

29

Girl: 雪 ふんない から サンタさん 来れない ね。
Yuki funnai kara Santa-san korenai ne.
snow not fall because Santa-(hon.) can't come (colloq.)
"Because it hasn't snowed, Santa can't come, can he?"
"There's no snow, so Santa can't come, can he?" (PL2)

Father: そりゃ 大変 だ!!
Sorya taihen da!!
as for that terrible is
"Oh, no, that's terrible!" (PL2)

- *funnai* is a contraction of *furanai*, the negative form of *furu* ("[rain/snow/hail] falls").
- *korenai* is the negative potential ("cannot") of *kuru* ("come").
- *sorya* is from *sore* ("that") + *wa* ("as for") → "as for that."

30

Sign: 五郎 の アパート
Gorō no Apāto
(name) 's apartment
Gorō's Apartment

- *apāto* is abbreviated from *apātomento*, the cumbersome katakana rendering of English "apartment."
- this is a typical Japanese one-room apartment for a low-to-moderate income single person. The next panel shows the interior.

31

Sound FX: パチン
Pachin (sound of pull-cord switch
Click for overhead light)

- in the middle of the room is a *kotatsu*, a wintertime fixture used for keeping warm. It's a low table with a heating element underneath and a quilt draped over it.

32

Sound FX: シュコ シュコ シュコ ココー
Shuko shuko shuko Kokō
(sucking sound from squeezing the bulb on a plastic kerosene siphon several times, followed by the sound of the kerosene starting to pour in a steady stream into the tank on the heater)

33

Sound FX: ボボ ボボボ
Bo bo bo bo bo
(puffing/poofing sound of flames as kerosene heater starts up)

- since there is rarely any central heating in Japan, most people use kerosene space heaters in the winter to keep warm.

パッ
34
ポッ
ポッ
ポッ
35
パチーン
36
フゥー
37
クッチャ
クッチャ
39
パチーン
38
！
コン
カン
ポーン
40
チュー
41
はい、
こちらディズニーランド
わきにある
東京ベイホテルに
来ております！
こちらですね、
もう、
すてきな
カップルでいっぱい
なんですねー!!
42
ほいっとうの
カップルは
お断り。
え、スウィートルームで
10万なんぼですと？
わあ、お金持ち。
あ、カネコフクオ
ぶんか人。
43

34 **FX:** パッ
Pa!
(used for a variety of rapid/sudden actions, in this case the action of taking the box off of the cake)

35 **"Sound" FX:** ポッ ポッ ポッ
Po! Po! Po!
(the effect of the tiny candle flames igniting; cf. *bo bo*, above, for larger flames)

36 **Sound FX:** パチン
Pachin
Click (sound of switch for overhead light)

37 **Sound FX:** フゥー
Fū–
Whooo (effect of blowing on candles)

38 **Sound FX:** パチン
Pachin
Click (sound of switch for overhead light)

39 **Sound FX:** クッチャ クッチャ クッチャ
Kutcha kutcha kutcha
Muncha muncha muncha (variation of *kucha kucha*, above)

40 **Sound FX:** ポン コン カン
Pon Kon Kan
Pop Bing Bong (the pop of the champagne cork, followed by the sound of it hitting the wall and then his head)

41 **Sound FX:** チュー
Chū
(sound of sipping champagne)

42 **TV Announcer:** はい、こちら ディズニーランド わき に ある 東京ベイ ホテル に 来ております!
Hai, kochira Dizuniirando waki ni aru Tōkyō Bei Hoteru ni kite-orimasu!
yes this direction/we Disneyland side at exists Tokyo Bay Hotel to have come
"Yes, here we are at Tokyo Bay Hotel located next to Disneyland!" (PL4)

TV Announcer: こちらです ね、 もう、 すてきな カップル で いっぱい なん です ねー!!
Kochira desu ne, mō, suteki-na kappuru de ippai na n desu ne–!!
this direction/here (colloq.) already/(emph.) lovely/stunning couples with/of full (explan.) is (colloq.)
"The place is just full of lovely couples." (PL3)

- *kochira* (lit. "this direction") is essentially a personal pronoun in the first case ("I/we"), while it's equivalent to "here" in the second case.
- *Dizuniirando waki ni aru* is a complete thought/sentence ("is situated next to Disneyland") modifying *Tōkyō Bei Hoteru* ("Tokyo Bay Hotel").
- *kite-orimasu* (PL4) = *kite-imasu* (PL3) = *kite-iru* (PL2) = "have come [to]/am at/are at"

43 **TV Announcer:** はい、こちら の カップル は どちら の お部屋?
Hai, kochira no kappuru wa dochira no o-heya?
yes this direction/here 's couple as-for which directions 's (hon.)-room
"Yes, as for this couple over here, which room (are you staying in)?
"Well then, let's ask this couple here, which room are you staying in?" (PL3)

Man: えー、スゥイートルーム で 10万 なん です けどー。
E–, sūiito rūmu de jūman na n desu kedo–.
uhh suite room is-and 100,000 [yen] (explan.) is but
"Uhh, we're in a suite that costs ¥100,000 (but). . ." (PL3)

TV Announcer: わあ、 お金持ちー!
Wā, o-kanemochi–!
(exclam.) (hon.)-wealthy/rich person
"Wow! You're rich!" (PL2)

Man: あ、カオ うつっちゃ やべー かな?!
A, kao utsutcha yabē ka na?
oh face if appears/shows bad/awkward/troublesome I wonder if
"Oh, I wonder if it'll get me in trouble if my face appears on TV?"
"Oh, maybe I shouldn't be showing my face on TV." (PL2)

- *utsutcha* is a contraction of *utsutte wa*, "if it shows/appears," from *utsuru*, the verb used for "appear/be pictured on TV."
- *yabē* is a "rougher" version of *yabai*, a slang word that means "bad/awkward/troublesome" in the sense that it could get the person in trouble.

あ、それそれー!!
ピッ
44
こちら六本木のディスコです、今ここはもうハッピーな若者たちで…
45
ピッ
ブッ
46
……
ピンポォーン
49
125
東京都
五郎様
母より
50
48
POPEYE
47
五郎へ
元気でやってますか？
今年も正月は帰って来れませんね
母はさびしいです。
24日はクリスマスですね。
これは母からのプレゼントです。
実家から体に気をつけるのよ。
母より
51
52

44 **Sound FX:** ピッ
Pi! (effect of pushing button on remote control)

TV: あ、それそれー!!
A, sore sore–!!
"A-hey-hey!" (a common call/shout raised between verses in traditional folk songs)

45 **TV Ann.:** こちら 六本木 の ディスコ です。/今 ここ は もう ハッピーな 若者たち で...
Kochira Roppongi no disuko desu. / Ima koko wa mō happii-na wakamono-tachi de...
this direction/here (place name) in disco is now here as-for already/(emph.) happy young people with
"Here we are at a disco in Roppongi. / Right now this place is (crammed with) happy young people." (PL2)

Sound FX: うおお
Uō (roar erupting from crowd)

46 **Sound FX:** ピッ
Pi!
(effect of pushing button on remote)

ブツッ
Butsu!
(effect of TV turning off)

47 **Magazine:** クリスマス は もう 恐くない
Kurisumasu wa Mō Kowakunai
Christmas as-for anymore not fearful
Christmas Isn't Fearful Anymore
Don't Let Christmas Scare You Anymore

- *mō* ("already/now") followed by a negative means "(not) anymore."
- *kowakunai* is the negative form of *kowai* ("scary/fearful").

48 **Magazine:** どう しよう、クリスマス
Dō shiyō, Kurisumasu
what/how shall do Christmas
What Shall We Do for Christmas
What To Do for Christmas

- the question *dō shiyō* literally means "What shall I/we do?" Both magazines apparently carry articles about how to spend Christmas (Eve).

49 **Sound FX:** ピンポォーン
Pin-pō–n
Ding d-o-nng (Sound of door chimes)

50 **Package:** 東京都葛(飾区...)
Tōkyō-to Katsushika-ku...
(address)
Tokyo Prefecture, Katsushika Ward

五郎様
Gorō-sama
(name-hon.)
Mr. Gorō

母 より
Haha yori
mother from
From Mother

- Japanese addresses begin with the largest unit and end with the addressee's name.

51 **Letter:** 五郎 へ / 元気 で やってましか?
Gorō e / Genki de yatte-mashi ka?
(name) to good health in are you doing?
Dear Gorō, / Are you getting along in good health? (PL3)

今年 も 正月 は 帰って来れません ね。/ 母 は さびし でし。
Kotoshi mo shōgatsu wa kaette koremasen ne. / Haha wa sabishi deshi.
this year also New Year's as-for can't come home (colloq.) mother as-for lonely am/is/will be
You won't be able to come home for New Year's again this year, will you? / I will miss you. (PL3)

24日 は クリシマシ でし ね。/ これ は 母 から の プレゼントでし。
Nijūyokka wa kurishimashi deshi ne. / Kore wa Haha kara no purezento deshi.
24th as-for Christmas is (colloq.) this as-for mother from (=) present is
The 24th is Christmas Eve. / This is a present from me. (PL3)

寒ひ から 体 に 気よつける の よ。/ 母 より
Samui kara karada ni kiyotsukeru no yo. / Haha yori
is cold because body/health of be careful (explan.) (emph.) mother from
It's cold, so be careful of your health. / From Mother. (PL2)

- in some dialects, the *su* sound is regularly replaced with *shi*: *yatte-mashi* = *yatte-(i)masu* = *yatte-iru*, from *yaru*, an informal word for "do," or, idiomatically, for "getting along."
- *kaette koremasen* is the PL3 form of *kaette korenai*, the negative of *kaette koreru* ("can come home") from *kaette kuru* ("come home").
- in speech, a mother is more likely to refer to herself as *okāsan*, but in writing she may use *haha*.
- *sabishi* = *sabishii* = "lonely"; *haha wa sabishii desu* = "mother/I will be lonely" → "mother/I will miss you."
- 寒ひ is the old spelling of *samui*, and is pronounced the same as 寒い.
- 気よつける *kiyotsukeru* is a non-standard spelling of 気をつける *kiotsukeru* ("take care/be careful"); it reflects the way the word often actually sounds when spoken aloud.
- explanatory *no* plus the emphatic *yo* can be used to give a gentle, feminine command.

(continued on following page)

……
ポキッ
53
ボリボリボリ
54
……
……
ヒィ
55
ポキ
56
ヒィ
♪アームドリィミング
オーバ
Merry X'mas
57
……
……

(continued from previous page)

52

Snacks: グリコ ポッキーチョコレート
Guriko *Pokkii Chokorēto*
(brand name) (product name)
Glico Pocky Chocolate

- *Pokkii* are pretzel-like sticks coated with chocolate. The name is derived from the snapping sound they make when eaten (see next frame).

53

Sound FX: ポキッ
Poki!
Snap! (sound of something slender and brittle breaking/snapping in two)

54

Sound FX: ボリボリボリ
Bori bori bori
Crunch crunch crunch (sound of biting into or chewing a hard, crisp object)

55

Gorō: ヒイ...
Hii...
"Ee-ee..." (effect of breaking down in a sob)

56

Sound FX: ポキ
Poki
Snap (sound of taking a bite of Pocky)

57

Gorō: ヒイ...
Hii...
"Ee-ee..." (effect of sobbing)

Song: アーイム ドリィミング オーバ ホ(ワイトクリスマス)...
A–imu *doriimingu* *ōba* *ho(waito kurisumasu...)*
I'm dreaming of a white Christmas...

Book•Review

(continued from page 19)

and pulling together." But there are questions left unasked: of those company-paid employee funerals, how many of the recipients have died of overwork? Reader's inability (or unwillingness) to get past the surface explanations can annoy even the slightly cynical reader. A writer like Davis, however, who is interested in larger frameworks, sees all this energy spent on "harmonizing" as a sign that underlying conflicts exist, and then things get interesting as he digs into the nature of those conflicts.

Another example of Reader's style is a story he tells of an herbal medicine dealer who built a pond with two rocks joined by a Shinto straw rope in the vacant lot next to his shop in order to discourage the revelers who had been using it as a toilet. His plan worked, but people began to throw coins in it and ask what the *kami* was and what *go-riyaku* (御利益, "powers/benefits") it possessed. He put in an offertory box to collect the donations, and thought up the *go-riyaku* of helping ear problems. An instant god of auricular disorders! Reader cites this as an example of the "omnipresence of the spiritual in the physical world" and "the pragmatically functional attitude to religion." These explanations don't really say much because they are inserted without having provided a wider social or historical context.

Japanese Religion Past and Present is a collection of religious and historical documents and some classic academic essays (e.g. by Ruth Benedict and Takeo Doi). The large number of photos, and the wide scope and brevity of the selections make this book fun to pick up and thumb through, and the authors' introductions to each section help put them in a working context. These essays have a tendency to rely on the stereotypical evaluation—"it's for harmony"—and can even get downright giddy with the charm of exotic Japan, as in the first essay where Stefánsson likens himself and his companions at a village festival to "Gullivers in Wonderland." This is perhaps a mirror of the Japan-is-unique theory, which Davis dissects in his book. But it's Reader and friends' cup of tea, and they serve it up in a most enjoyable fashion.

Christopher Perrius is a free-lance writer/translator now living in North Carolina

• recipients= 受益者/受取人 *jueki-sha/uketori-nin* • vacant lot = 空き地 *akichi* • revelers = 浮かれた酔っ払いたち *ukareta yopparai-tachi* • auricular = 耳の *mimi no* • omnipresence = 遍在 *henzai* • brevity = 簡略さ *kanryakusa* • thumb through = さっと目を通す *satto me o tōsu* • working context = 基礎的背景 *kiso-teki haikei* • get downright giddy = 全くうわついてしまう *mattaku uwatsuite shimau* • dissect = 分析する *bunseki suru*

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A selection from the series

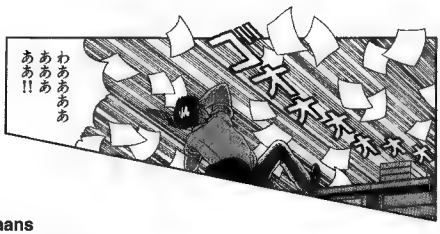
アフター0 ○ After Zero

by 岡崎二郎 • *Okazaki Jirō*

— Part II —

In the first installment: after the death of the company's founder, strange things began happening at the offices of Taiyō Electric, a major manufacturer of electric appliances.

Late at night, in deserted offices and hallways, voices and what seem to be huge eyeballs appeared, seriously frightening several employees. Two young employees, Mr. Okido and Ms. Hanamura, are assigned the task of finding a countermeasure.



Okido gathers talismans from famous shrines and temples all over Tokyo and puts them up in the offices, but the next day, they are found hanging upside down—almost like a child's prank. The shareholders' meeting is coming up, and the president is worried that word of the "ghost scare" will get out.

In a desperate effort, Ms. Hanamura is used as "bait" to lure the ghost. She works late in what seems to be a deserted office, but really, her male co-workers are lying in wait.

The "ghost" appears, the co-workers spring from behind their cover, and pandemonium breaks loose. Our story picks up the next day.

About the title: We have translated the title of this story, *Chiisaku Utsukushii Kami* (小さく美しい神), as "The Little and Beautiful Spirit." The word *kami* is usually translated as "god(s)," but in this story we see that it also refers to what would be called "spirits" in English.

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- *uchi* literally means "inside/within" but is used frequently to refer to one's own house/family, company, or other group. Providing the kanji 我が社 *wagasha*, which literally means "our company," clarifies what *uchi* refers to — though in this case clarification isn't really needed.
- his syntax is inverted. Normal order would be *Shikashi uchi no shiryō-shitsu wa hiroi na.*

6 **Ōkido:**
O!
"Oh!"

7 **Ōkido:**
Yumioka-san!
"Mr. Yumioka!" (PL2)

Yumioka:
N?
"Huh?" (PL2)

1 **Hanamura:**
Inoue-san wa jitaku de nekonde-masu.
"Mr. Inoue is at home in bed." (PL3)

Tokumaru-san wa ashi no hone otte nyūin shichaimashita.
"Mr. Tokumura broke his leg and is in the hospital." (PL3)

- *jitaku* is a somewhat formal word meaning "his/her/my own house"; *jitaku de* = "at home."
- *nekonde-(i)masu* = *nekonde-iru*, from *nekomu*, which implies "taking to one's bed" due to illness or injury.
- *ashi no hone* = "leg bone" and *otte* is the *-te* form of *oru* ("break"); so *ashi no hone (o) oru* = "break one's leg(s)."
- *nyūin shichaimashita* = *nyūin shite shimaimashita*, from *nyūin suru*, "enter the hospital/be hospitalized."

2 **Kachō:**
Fū, Ōkido wa?
"(Sigh) What about Ōkido?" (PL2)

Hanamura: (off panel)
Sakki shiryō-shitsu ni ikimashita.
"He went to the reference room a little bit ago." (PL3)

3 **Hanamura:**
Yumioka-san ni ai ni itta n desu.
"He went to see Mr. Yumioka." (PL3)

- *ai* is from *au* ("meet/see") and *itta* is the plain abrupt past form of *iku* ("go"). *Ai ni iku* = "go to see."

4 **Kachō:**
Nanu!!
"What?!" (PL2)

Ano, kaisha no iki-jibiki ni . . .
"To (see) that living dictionary of our company?"
"He went to see our company's walking encyclopedia?" (PL2)

- *nanu* is a colloquial/slang *nani* ("what").

5 **Ōkido:**
E– tto, / kita wa dotchi da?
"Let's see, which way is north?" (PL2)

Shikashi hiroi na, uchi no shiryō-shitsu wa.
"Man, our company's reference room is really huge." (PL2)

- *shikashi* (literally "but/however") is sometimes used at the beginning of an exclamation of surprise to emphasize the surprise, a little like "Man!/Wow!" is sometimes used in English.
- *hiroi* is perhaps most familiar as meaning "wide," but it's also used to mean "large/spacious/expansive" when speaking of room/space.

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1 **Yumioka:**
Fu–n, yūrei sawagi nē.
"Hmmm, a ghost scare, is it?" (PL2)

- *sawagi* is more literally "uproar/disturbance."

2 **Yumioka:** (off panel)
Sō iya, mukashi mo onaji yō-na sawagi ga atta na.
"Now that you mention it, we had the same sort of scare once before." (PL2)

Ōkido:
E?!
"What?!" (PL2)

- *iya* is a contraction of *ieba*, a conditional form of *iu* ("say"). *So iya = sō ieba* = "if you say that" → "now that you mention it."

3 **Yumioka:**
Dare mo inai heya kara hito no koe ga shitari . . .
"Voices would come from rooms that didn't have anyone in them, or
yuka o tataku oto ga kikoetari . . .
"we'd hear the sound of (someone/thing) pounding on the floor, or

- *. . . -tari . . . -tari (suru)* is an expression meaning "do things like . . . and/or . . ." A form of *suru* ("do") often appears or is implied at the end of the sentence, but in this case the series continues on to a clause ending in a different kind of "or."

4 **Yumioka:**
asa ni naru to kaisha-jū no isu ga hikkurikaette-ta to ka.
"in the morning all the chairs in the office would be knocked over." (PL2)

- *. . . to ka . . . to ka* makes another expression for "things like . . . or . . ." If the alternatives listed are verbs, this pattern also can end in *suru*.

5 **Ōkido:**
Sore de, dō natta n desu?
"And so what happened?" (PL3)

6 **Yumioka:**
Sendai ga na . . .
"Our late chairman (said) . . ."
"Mr. Matsumura said . . ." (PL2)

Matsumura:
Mononoke ga iru tte koto wa, sono kaisha ni sore dake ikioi ga aru tte koto yo.
"The fact that there are spirits/specters means that company has that much energy/power."
"The presence of a ghost merely shows that we are a strong company." (PL2)

Mā, minna kowagaranaide kawaigatte yanna yo.
"So everyone, don't be scared, give him your affection." (PL2)

- *sendai*, literally "previous generation" is a kind of "title" used for referring to the last (now deceased), proprietor/head of household/etc.
- *yanna* is a contraction of *yari-na,* which in turn is short for *yari-nasai.*
- *yūrei* and *mononoke* are close synonyms, both referring to spirits of the dead, or, more generically, to a wide variety of ghosts/specters/apparitions. But *mononoke* are perhaps thought of a bit more as angry spirits that haunt/attach themselves to a particular person for purposes of vengeance. In any case, Mr. Matsumura's laid-back attitude toward them is not the typical response.

7 **Yumioka:**
Sore de, sono mama utchatte oitara itsu no ma ni ka sawagi mo osamatte nā.
"And so we just let (the ghost) be and eventually the commotion subsided." (PL2)

Ōkido:
He–, kaichō ga nē.
"Hmm, Mr. Matsumura (said that), hunh?" (PL2)

- *utchatte oitara* is a conditional ("when") form of *utchatte oku*, from *utcharu* ("abandon/push aside/neglect/ignore").

jinjō shōgakkō dake de, bi-sekibun ga dekita chū kara, atama no ii hito datta n da nā!
"they say he could do differential and integral calculus with only a grade school (education), so he must have been a really smart fellow." (PL2)

- *bibun* = "differential calculus" and *sekibun* = "integral calculus" ‣ *bi-sekibun* = "differential and integral calculus."
- *chū* is a contraction of quotative *to iu*, "(they) say . . ."

7 **Yumioka:**
Ma, sō yū koto mo atte, Tōkyō de denki-ya o hajimeta wake da.
"In any case, such were the circumstances, and he started an electrical appliance shop/company in Tokyo." (PL2)

Sign:
Taiyō Denki (shop/company name → Taiyō Electric)

Yumioka:
Sore kara wa tonton-byōshi yo.
"After that he went from success to success." (PL2)

1 **Yumioka:**
Hore. **"Here."** (PL2)

2 **Ōkido:**
Kore wa?
"What is it?" (PL2)

Yumioka:
Shashi da yo. Sannen-mae ni matometa n da.
"The company history. I wrote it up three years ago." (PL2)

Sore o yomeba kaisha no koto wa subete wakaru.
"If you read that, you'll find out everything about the company." (PL2)

- 社史 *shashi* is from the last kanji in 会社 *kaisha* ("company") and 歴史 *rekishi* ("history").

3 **Ōkido:** (reading)
Hajime ni Matsumura Shōzō ariki . . . ka.
"In the beginning, there was Matsumura Shōzō . . . hmm." (PL2)

4 **Ōkido:** (reading)
Rikuchū, Kamihei-gun, Dobuchi-mura ni umare . . .
"Born in the village of Dobuchi in Kamihei County in Rikuchū,

jinjō shōgakkō o dete sugu ni komedonya ni hōkō suru.
"he became an apprentice at a rice wholesaler as soon as he finished grade school." (PL2)

- *Rikuchū* is the old name of an area covering Iwate and part of Akita prefecture in northern Honshū.
- *jinjō shōgakkō* (lit. "ordinary elementary school") was the compulsory part of elementary education early in this century. It was a 4-year program until 1907, when it was extended to 6 years.

5 **Ōkido:** (reading)
Keisan ga tokui na ko de, jūni no toki ni wa mise no chōmen o subete kanri suru hodo ni naru.
"He was good at figures, to the extent that he was given complete charge over the shop's books at the age of 12." (PL2)

Apron:
Yamamoto-ya (shop/wholesaler's name)

On Desk:
Daifukuchō
Account Book (lit. "great good fortune book")

Ōkido: (reading)
Soshite jūgo no toki, mise o yame, tanshin, Tōkyō ni omomuku.
"Then at fifteen, he quit the shop and headed for Tokyo alone." (PL2)

6 **Yumioka:**
Saikin ja, konna mono ga aru kara kantan da ga,
"These days we have things like this so it's easy, but

1 **Yumioka:**
Sendai no kuchiguse wa, "Tomo wa hitori ireba ii" datta.
"Mr. Matsumura's pet saying was, 'All you need is one friend.'" (PL2)

Kekkyoku, sono tomo to wa, koko, tsumari jibun no otsumu datta n da na.
"Ultimately, that friend was, this — that is to say, his own noggin." (PL2)

- *tsumari* = "in other words/that is to say"
- *otsumu* is an informal word for "head/brain" → "noggin/noodle."

2 **Ōkido:**
Fu -n.
"Hmm." (PL2)

3 **Hanamura:**
E?! Oikko o kase tte?!
"What? You want to borrow my little nephew?" (PL2)

- *oi* = "nephew," but *oikko* is used when the nephew is still a small child.
- *kase* is the abupt command form of *kasu* ("lend"). *Tte* is quotative, so it's literally like saying "You say lend you my nephew?"

4 **Hanamura:**
Dō suru no yo? Kare mada yōchien-ji yo.
"What do you intend to do? He's still a kindergartener." (PL2)

Ōkido:
Miete kita n da yo, yūrei no shōtai ga.
"I'm beginning to see the true nature/identity of the ghost."
"I'm starting to get an idea of who this ghost is." (PL2)

- *miete* is the *-te* form of *mieru* ("can see"), and *kita* after a *-te* form can mean "began (doing)."
- his syntax is inverted. Normal order would be *Yūrei no shōtai ga miete kita n da yo.*

5 **Ōkido:**
Shain ga mita yūrei wa, minna kodomo mitai-na kakkō o shite-ita shi,
"The ghosts the employees saw all had the appearance of children, and
"Everyone who saw the ghost says he looked like a kid, and

yatteru koto ga marude itazura daro.
"the things he does are just like (kids') pranks, right?" (PL2)

- *X mitai-na Y* = "Y that is like X"; *kodomo mitai-na kakkō* = "appearance that is like a child."
- *maru de . . . da* = "is just like/exactly like . . ." Replacing *da* with *daro* makes it "It's just like . . . , right?/don't you think?"

6 **Ōkido:** (off panel)
Kaichō ga, sono mukashi, mononoke o kawaigatte yare . . . tte itta.
"And in that long-ago (scare), Mr. Matsumura told everyone to be nice to the ghost." (PL2)

Sore mo ki ni naru n da.
"That tugs at my mind, too." (PL2)

Hanamura:
Sore ga watashi no oi to dō iu kankei ga aru no yo?
"What does that have to do with my nephew?" (PL2)

- *. . . ga ki ni naru* is an expression for ". . . bothers me/is a sticking point/weighs on (my) mind."

7 **OLs:**
Kawaii–!
"(Isn't he) cute!!" (PL2)

1 **OL:**
Kya (squeal of delight)

2 **Sound FX:**
Kyoro kyoro
(effect of shifting eyes this way and that in search of something)

3 **Ōkido:**
Shitsurei shima–su.
"Excu-u-se us." (PL3)

- *shitsurei* is literally "rudeness/bad manners," and *shimasu* is the PL3 form of *suru* ("do"), so the expression essentially means "I will do/commit a rudeness." *Shitsurei shimasu* is a polite greeting used when entering someone's room/office, to apologize for the intrusion.

4 **Hanamura:**
Nē, konna koto shite, ittai nan ni naru no?
"Say, what in the world will become of doing this kind of thing?"
"What in the world's the point of all this, anyway?" (PL2)

OL:
Ara, kawaii.
"Oh, how cute!" (PL2)

- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here."
- a cultural note: persons travelling to Japan with babies or small children had best prepare themselves for a barrage of *kawaii!!!* from Japanese women of all ages. You may soon be convinced *kawaii* is the most loathsome word in the language, but try not to take it too personally. As the example here shows, it is not some egregious anti-foreign plot.

5 **Ōkido:**
Fū . . . kono ko ga mitsukete kureru to omotta n da kedo na–.
"(Sigh) . . . I really thought this kid would find (the ghost) for us, but . . ." (PL2)

Hanamura:
A–, bakabakashiku natte kita.
"Ah, this is getting ridiculous." (PL2)

- . . . *to omotta n dakedo nā*, typically with an elongated *na* for emphasis, expresses disappointment that something is not going/has not gone the way the speaker thought it would.
- *bakabakashiku* is the adverb form of *bakabakashii* ("absurd/ridiculous").
- *natte* is the *-te* form of *naru* ("become"), and *natte kita* = "starting to become" → "becoming/getting."

6 **Tomo-chan:** (off panel)
Iru yo.
"Here he is." (PL2)

7 **Tomo-chan:**
Kono ko desho?
"(You mean) this kid, right?" (PL3)

1 **Ōkido:**
E?! Do, doko ni?
"Huh?! Wh-where?!" (PL2)

Hanamura:
Tomo-chan, uso itcha dame yo!
"You mustn't lie now, Tomo-chan." (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used mostly with children.
- *itcha dame* is a contraction of *itte wa dame*, a prohibition form of *iu* ("say"). *Uso (o) iu* = "say/tell lies" → "lie."
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.

2 **Tomo-chan:**
Uso ja nai mon. Hora, koko ni iru ja nai.
"But it's not a lie. Look! He's right here." (PL2)

- *mon* is a contraction of *mono* (lit. "because"), which in sentences of denial like this serves mainly as emphasis.
- the second *ja nai* is a shortened form of *ja nai (desu) ka*, lit. "is it not the case that . . . ?" But the question is strictly rhetorical, and he's actually making a fairly strong assertion.

3 **Ōkido:**
Mā, mate! Boku ga kiku!
"H-hold it! I'll ask him." (PL2)

- *mate* is the abrupt command form of *matsu* ("wait").

4 **Ōkido:**
O, omae wa, . . . / Omae wa doko kara kita n da? Oshiete kure!
"Y-you . . . Where did you come from? Tell me!" (PL2)

Hanamura:
Hi, hie–
"Yikes/Aye yi yi . . ." (PL2)

- asking a question with *da* or *n da* is masculine and very informal/rough. It gives the feeling that he's demanding an answer rather than just asking a polite question.
- *oshiete* is the *-te* form of *oshieru* ("teach/inform"), and *kure* after a *-te* form makes an informal/abrupt request or gentle command.

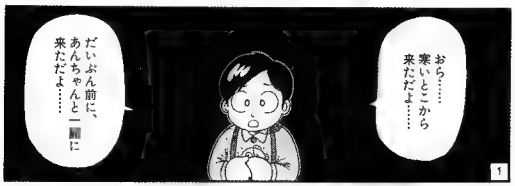
5 **Ōkido:**
E?! Aitsu wa nan te itte-ru n da?! Kurā!
"Hunh?! What's the little rascal saying. Come on!" (PL2)

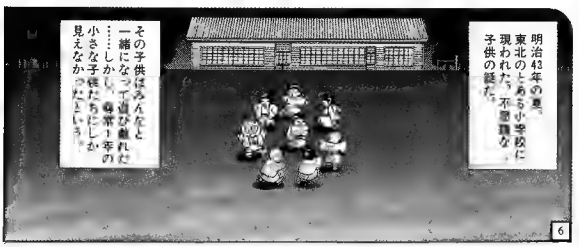
Hanamura:
Chotto! Ranbō wa yamete yo!
"Hey! Don't be so rough!" (PL2)

- *aitsu* comes from *ano yatsu* ("that guy/fellow/thing"), a rather rough way of referring to someone. *Ano* normally points to something that is some distance away; in this case the "distance" is provided by the ghost's invisibility.
- *kurā* is a corruption of *kora*, which is an interjection for scolding, used a great deal by parents and teachers with their children/students.
- *chotto* is literally "a little," but it's also used as an interjection for getting someone's attention, like "say/hey/look here."
- *yamete* is the *-te* form of *yameru* ("quit/stop"), here used as a request/demand.

6 **Tomo-chan:**
O, ora . . .
"I- I . . ." (PL2)

- *ora* is a dialect version of *ore*, an informal/rough, masculine word for "I/me."





• . . . *ki ga shite naranakatta* is the past form of . . . *ki ga shite naranai*, an expression for "can't help but feel that . . ."
• *dekuwashita* is the past form of *dekuwasu* ("come across/run into unexpectedly").

6 **Ōkido:**
Meiji yonjūsannen no natsu, Tōhoku no toaru shōgakkō ni arawareta, fushigi-na kodomo no hanashi da.
"This is the story of a mysterious child who showed up at a certain Northeastern grade school in the summer of Meiji 43 [1910]." (PL2)

Sono kodomo wa minna to issho ni natte asobi tawamureta.
"The child joined with everyone else in playing and frolicking." (PL2)

Shikashi jinjō ichinen no chiisa-na kodomo-tachi ni shika mienakatta to iu.
"But they say he was visible only to the smallest kids, the first graders." (PL2)

1 **Tomo-chan:** (quoting the ghost)
Ora samui toko kara kita da yo.
"I came from a cold place." (PL2)

Daibun mae ni, anchan to issho ni kita da yo.
"I came quite a long time ago, with Anchan." (PL2)

• *anchan* is an informal (and slightly old fashioned) equivalent of *niichan/niisan* ("big/older brother").
• *da (yo)* after the plain/abrupt form of a verb is a dialect form of explanatory *no da (yo)*.

2 **Ōkido:**
Wakatta yo, Hanamura.
"I've figured it out, Hanamura." (PL2)

Yūrei no shōtai wa kaichō no shin'yū, / soshite wagasha no mamori-gami!
"The ghost is actually a close friend of Mr. Matsumura and a protective spirit for our company!" (PL2)

Hanamura:
E? **"What?"** (PL2)

• *kami* is most commonly translated "god(s)," but it's often better thought of as "spirits" or "powers of nature." The use here comes close to English "guardian angel," not in the classical Western image of "angel" but more like the one who helped Jimmy Stewart in *It's a Wonderful Life*.

3 **On book:** *Yōkai* **Ghosts**

Ōkido:
Subete no shōko ga, kono Yanagita Kunio no hon no naka ni atta n da.
"I found all the evidence in this book by Yanagita Kunio." (PL2)

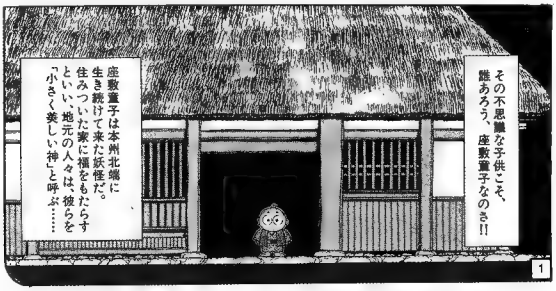
• *Yanagita Kunio* (1875-1962, sometimes mispronounced *Yanagida*) was the father of folklore studies in Japan.

4 **Hanamura:**
Yanagita Kunio?

5 **Ōkido:**
Yumioka-san to atte kara, dōmo yūrei ga kaichō no oitachi to kankei aru yō-na ki ga shite naranakatta n da.
"After I went to see Mr. Yumioka, I couldn't help but feel that the ghost had something to do with Mr. Matsumura's childhood." (PL2)

Sore de, Tōhoku chihō no kaigenshō o atsukatta hon o shiraberu uchi ni,
"And so as I delved into books dealing with supernatural phenomena in the Northeast,

kono hon ni dekuwashita no sa.
"I came across this book." (PL2)



1 **Ōkido:**
Sono fushigi-na kodomo koso, dare arō, zashiki-warashi na no sa!
"And who might this mysterious child be? None other than a *zashiki-warashi*." (PL2)

Ōkido:
Zashiki-warashi wa Honshū hokutan ni iki-tsuzukete kita yōkai da.
"*Zashiki-warashi* are ghosts that have long lived in northern Honshū." (PL2)

Sumitsuita ie ni fuku o motarasu to ii,
"It's said that they bring good fortune to the houses where they take up residence,

jimoto no hitobito wa, karera o "chiisaku utsukushii kami" to yobu.
"and the local people refer to them as 'the little and beautiful spirits.'" (PL2)

- *iki-tsuzukete kita* combines the stem of the verb *ikiru* ("live"), the *-te* form of *tsuzukeru* ("continue"), and the past form of *kuru* ("come").

2 **Ōkido:**
Tomo-chan ga mita kimono o kita kodomo wa, Tōhoku-ben o shabette-ta.
"The kimono-clad child that Tomo-chan saw was speaking Tōhoku dialect." (PL2)

Masa ni zashiki-warashi darō.
"Without a doubt, he must be a *zashiki-warashi*." (PL2)

- *Tōhoku chihō* (lit. "northeastern region" includes Aomori, Iwate, Akita, Miyagi, Yamagata, and Fukushima prefectures in northeastern Honshū. *Tōhoku-ben* (lit. "northeastern dialect") actually includes a whole family of dialects, with certain common features among them.
- *shabette-(i)ta* is from *shaberu* ("speak/talk").

3 **Hanamura:**
Dakedo . . . sore dake ja . . .
"But if it's only that . . ."
"But . . . if that's all—" (PL2)

Ōkido:
Mā kike yo.
"Please listen."
"Wait, hear me out." (PL2)

- *kike* = abrupt command form of *kiku* ("listen").

4 **Ōkido:**
Sono zashiki-warashi ga arawareta shōgakkō to iu no ga . . .
"The school where this *zashiki-warashi* appeared . . .

Rikuchū, Kamihei-gun, Dobuchi-mura no jinjō shōgakkō datta n da yo.
"was the grade school in the village of Dobuchi in Kamihei County in Rikuchū." (PL2)

5 **Hanamura:**
E?! / Sono gakkō wa . . .
"What?! That school . . .

6 **Hanamura:**
kaichō no ita shōgakkō ne!!
"is the grade school where Mr. Matsumura went, isn't it?!" (PL2)

7 **Ōkido:**
Go-meitō! Tsumari kaichō wa koko de zashiki-warashi to shiriatta n da!
"Bingo! Which is to say, Mr. Matsumura got to know/became friends with the *zashiki-warashi* at that school!" (PL2)

- *meitō* literally means "clear/definite answer," but *go-meitō*, with the honorific prefix *go-*, is used idiomatically like "Precisely right!/Bingo!"

To be concluded in the next issue . . .

An Interview with Ishinomori Shōtarō

Renowned manga artist and Executive Director of the Japan Manga Artists Association

『萬画』こそ万能のメディア

1 『HOTEL』の作者である石ノ森さんは高校在学中の１９５５年，漫画家としてデビューして以来，『サイボーグ００９』『佐武と市捕物控』『仮面ライダー』『秘密戦隊ゴレンジャー』など数々のヒット作品を生みだし，日本の漫画界をリードしてきた。『HOTEL』では現代日本社会のあり方を問い，８６年には単行本『マンガ日本経済入門』を発表。ベストセラーとなり，アメリカでも評判を呼んだ。それをきっかけとして情報コミック・ブームを巻き起こすなど，次々と新境地を切り開いてきた。現在『マンガ日本の歴史』で執筆中で，新たな挑戦を続けている。

2 **日本は世界でも珍しい漫画王国となったわけですが，これほど全盛を誇るようになった原因は何だと思われますか。**

3 石ノ森：やはり手塚治虫という天才の登場が大きかったのではないでしょうか。４０年以上前，手塚さんはディズニーのアニメーションに影響を受けて，アップやワイドなどの映画の手法を漫画に取り入れたのです。それは当時の人々には新鮮でショッキングでした。我々はニューメディアとして手塚さんの漫画として受け入れ，そのとりこになったのです。

4 それまで自分の心象風景などを書いて文芸誌に投稿していた文学少年たちは一斉に漫画に流れました。今，文学界や映画界で活躍している人たちも『漫画少年』などによく投稿していたものです。

Manga, the All-Powerful Medium

1 *Ishinomori Shōtarō, the author of "Hotel," made his debut as a manga artist in 1955 while still in high school. Since that time he has established himself as a leading figure in the Japanese manga world, producing one hit after another: "Cyborg 009," "The Detective Casebook of Sabu and Ichi," "Masked Rider," "Secret Combat Unit Gorangers," and so forth. In "Hotel," he began pondering the nature of contemporary Japanese society and how it should be, then in 1986 he published "The Manga Introduction to the Japanese Economy." It became a best seller and was greeted with enthusiasm even in the United States (where it was published in English under the title, "Japan Inc."). The work gave rise to a spate of similar "informational comics," and is an example of how Ishinomori has repeatedly pioneered new domains in his craft. He is currently at work on "The Manga History of Japan" — yet another new challenge.*

2 **Japan has become a Comic Book Kingdom nearly without peer throughout the world. Why do you think manga have come to boast such tremendous prosperity?**

3 Ishinomori: I really think the appearance of a genius like Tezuka Osamu was the greatest factor. More than forty years ago, under the influence of Disney animation, Tezuka incorporated such cinematic techniques as close-ups and wide shots into manga. To readers of the time this was both novel and shocking. We came to perceive Tezuka's manga as an entirely new medium, and were captivated by them.

4 Young literary types who until then had been shaping their imaginary landscapes into stories and sending them off to literary magazines suddenly surged over into manga. Even some of the people who are today active in literature or film used to contribute to magazines like *Manga Shōnen* ("Manga Boys/Youths").

5 漫画という表現形態に合った人，合わなかった人，いろいろいましたが，結果として優秀な才能が漫画に集まり，そのクオリティーを高めたのではないでしょうか。

6 文学が落ち込んできたのは，ほら話や波瀾万丈の物語など，ストーリーとしておもしろい部分を切り捨ててきたからなんです。そのおもしろさを漫画家が拾い上げてきたのではないかと思っています。

7 ただし今，活字離れといわれますが，昔もそれほど活字が読まれていたわけではなく，むしろ漫画が新しいマーケットを切り開いてきたといえるでしょう。

8 漫画というのは落書きの延長線であって，事実をデフォルメして表現します。誰でも気軽に描けるし，時代の息吹をすぐに伝えることのできるメディアなんです。その小回りのよさが強みかもしれません。

9 **『HOTEL』という作品は現代の日本社会を描いているわけですが，そこに登場するホテルマンたちの仕事への打ち込みぶりも一つのデフォルメといえるわけですか。**

10 石ノ森：外国の人が見たら，やはりワーカホリックに見えるでしょうね。でも，あの登場人物たちは日本の現状そのものです。私が見た現状，プラス私の願望が込められている漫画なのです。

11 ホテルというのは一つの街であり，さらにいえば日本社会です。その中で人がどう考え，どう動くか。ホテルこそ人間ドラマが無限に起こる場所だと考えたのです。

12 またホテルはホスピタリティ（親切，歓待）という言葉が表すように，客とホテルマンの交流の場です。交流の中で人間関係がうまくいくはずだというのが私の願望なのです。

13 私は従来，キャラクター本位で漫画を作ってきました。つまり初めにキャラクターを設定し，それを売り出すためにドラマを考えるのです。ところがこの作品はプラトンというホテルが主人公で，その中の登場人物が動いているうちに，一つのトータルなプラトンのキャラクターができあがってくる。そういう意味では私にとって新しい試みだったのです。

14 そして『HOTEL』を見た日本経済新聞から『経済を漫画で描けないか』という依頼があり，『マンガ日本経済入門』を執筆することになったのです。

5 There were all kinds: people who were suited to manga as a medium of expression, and people who were not, but I think the end result was that a great many superior talents flocked into manga and raised the quality standard.

6 The reason literature has declined so far today is that writers have been cutting out the tall tales and convoluted plots that make stories interesting. I think manga artists have picked up those interesting elements that other writers have thrown away.

7 Some people say we're becoming estranged from the printed word, but actually I don't think people read all that much even long ago. I'd say, rather, that manga have been opening up entirely new markets.

8 Manga are an extension of graffiti, and they portray reality by deforming it. They are a medium that anyone can engage in quite lightheartedly, and that can very quickly convey the essence of an age. Perhaps it's in this versatility that their strength lies.

9 **You portray contemporary Japanese society in your series called "Hotel." Would you say the tremendous dedication the hotel staff appearing in it show toward their work is also a kind of deforming of reality?**

10 Ishinomori: I suppose from the perspective of the overseas reader they look very much like workaholics. But those characters represent the very essence of today's Japan. "Hotel" is a series that embodies my perception of Japan's contemporary reality together with my hopes of how I wish it could be.

11 A hotel is a community, and you could even say it is Japanese society itself. When I started wondering, "What do the people there think? What do they do?" I realized that a hotel is a setting where countless human dramas take place.

12 Also, as the word "hospitality" suggests, a hotel is a place of social interaction between the staff and the guests. My hope is that the human relationships in these social interactions can always go smoothly.

13 Before "Hotel," I created manga that centered on specific characters. I established the characters first, and then I thought up dramatic situations that would sell those characters. But in this series, a hotel called the Platon is the main character. In the course of time, as you watch the movements of the varied ensemble of characters who appear there, everything merges into a single whole that is the Platon's "character." In that sense, it was a new undertaking for me.

14 Based on what they saw in "Hotel," the *Nihon Keizai Shimbun* [the Japanese equivalent of the *Wall Street Journal*] asked me, "Couldn't you use manga to illustrate principles of economics?" That's what led me to write "The Manga Introduction to the Japanese Economy."

15 実はこの『漫画人』を始める際に，『マンガ日本経済入門』の英語版がアメリカで成功したということが，大きな支えとなっていたわけなんですが，日本の漫画を世界に紹介することに関してはどのようにお考えですか。

16 石ノ森: 私の作品も海外向けに翻訳されていますが，単に翻訳ものを海外に持っていっても仕方がないのではないでしょうか。漫画は誇張されて描かれているわけですから，海外の人にそのまま受け取られても困りますし，日本の漫画の読み方というものを理解してもらう必要があると思います。

17 私としては日本の漫画家が海外に飛び出し，世界の舞台でオリジナルな作品を作ってほしいと思っています。もう海外で活躍する時代になったのではないでしょうか。

18 **ところで石ノ森さんは漫画に代わって『萬画』という考え方を提案されていますが，それに関連して今後の漫画の可能性と課題についてお聞かせください。**

19 石ノ森：実は『マンガ日本経済入門』を執筆したときに，あるジレンマに陥ったのです。従来の漫画はデフォルメして表現するものだった。ところが『経済』はデフォルメするとミスリードという問題が起きてくる。創造力を使いすぎると事実でなくなるのです。

20 それならば，漫画という表現方法をどう活用するかということに行き着きます。こうなるともはや従来の漫画ではない。どのようなモチーフも表現できるメディアではないだろうかと考えるようになったのです。

21 そこであらゆる事象を表現できるメディアという意味で『萬画』と命名したのです。英語でいえば，Million Art。略してM.A.，すなわち『MA』NGAという意味です。

22 かつて我々は小説と映画にあこがれて，その手法を漫画に生かしたいと，二次元の平面で一生懸命，勝負してきた。そして，擬声語などのさまざまな技法を作り上げてきました。

23 ところが今や小説家や映画人が逆に漫画をうらやましいというようになった。漫画で育ったアーティストたちが漫画からいろいろな要素を取り込む逆流が起こり始めたのです。

15 **Actually, back when we were getting started with *Mangajin*, we took great heart in the success of the English version of "The Manga Introduction to the Japanese Economy" (under the title "Japan Inc.") in the United States. What are your thoughts on making Japanese manga available to a world audience?**

16 Ishinomori: Some of my work has been translated for readers abroad, but I wonder whether it's meaningful to just ship such translated versions overseas. Manga are drawn with all kinds of exaggerations, so I wouldn't want readers from other countries to take them too literally. I think they first need to understand how Japanese comics should be read.

17 From my point of view, I'd like to see Japanese manga artists go overseas themselves and create original works that use the world as their stage. It seems to me we've entered an age when Japanese manga artists can be active internationally.

18 **You've suggested that we should think of manga as being 萬画 instead of 漫画. In this connection, could you tell us your view of the prospects and challenges that manga will face in the future?**

19 Ishinomori: Writing "The Manga Introduction to the Japanese Economy" presented me with a certain dilemma. Manga had traditionally gained their effect by deforming reality. But if I "deformed" my treatment of economics, I would end up misleading readers. If I used too much creativity, I would be departing from the truth.

20 It came down to a question of how to utilize the medium of manga. At that point, it was no longer a traditional manga. I began to think that maybe manga could be used to present any subject at all.

21 That's when I dubbed them 萬画, meaning a medium with the power to portray any and all phenomena. [Ed. Note: 萬 is the old form of 万 (read *man*, *ban*, or *yorozu* depeding on the context), literally meaning "ten thousand" but in many expressions implying "myriad/all." By contrast, the original meaning of 漫画 was "aimless/wild/playful drawings."] In English it could be called "Million Art." Abbreviate it as M.A., and you have "MA"nga.

22 In the past we manga artists so worshiped novels and movies that we vied intently to adapt techniques from them into the flat, two-dimensions of our manga. We developed a wide variety of devices such as the use of mimetic words.

23 But now it's the novelists and filmmakers who are saying they envy manga. Artists who grew up on manga have given rise to a reverse flow to incorporate various elements of manga into other media.

(continued on page 83)

HOTEL Part II

HOTEL is set in the fictional 一流 (*ichi-ryū*, "first class") Tokyo hotel プラトン (*Puraton*, "Platon"), and revolves around the hotel staff (as regular characters) and the guests.

by

石森章太郎

Ishinomori Shōtarō

The main character in this particular story is Dr. Jinbo, a promising physician who left the staff of a prestigious university hospital to take charge of the clinic at the Platon. She made that career change partly because she had doubts about the way patients are treated in a big hospital—at the hotel she can take a more personal, human approach.

Some of Dr. Jinbo's former associates come to the Platon for a medical conference. They think her talents are being wasted at the hotel clinic, and remind her of how much she could accomplish at the university hospital. Her former mentor, Dr. Okabe, agrees. Hoping to lure her back, he arranges a meeting the next afternoon so he can to introduce her to a famous internist. Adding to her confusion is an encounter with her old med school classmate Shibata, now an associate professor. He reveals that he had planned to propose to her shortly before she left the university hospital. But when a guest visits the clinic in Dr. Jinbo's absence, Dr. Shibata treats him in a callous manner, and Jinbo is reminded of why she left the university in the first place.

Meanwhile, the staff of the Platon is alarmed at the prospect of losing Dr. Jinbo. When they see Dr. Shibata's "bedside manner" they appreciate even more the way Dr. Jinbo treats her patients with the courtesy hotel guests expect, making them as comfortable as possible while they're sick and away from home.

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1

Dr. Okabe: 柴田くん、神保くん は どう した んだ?
Shibata-kun, Jinbo-kun wa dō shita n da?
(name-hon.) (name-hon.) as-for what/how did (explan.-?)
"Shibata, what's happened to Jinbo?" (PL2)

せっかく 加賀教授 が 会って くださる という のに。
Sekkaku Kaga Kyōju ga atte kudasaru to iu no ni.
specially/kindly (name-title) (subj.) meet/see (favor) (quote) even though
"Even though Professor Kaga has kindly said he would see her, (she's not here)."
"Professor Kaga has kindly made time to see her, but she's not here." (PL2)

Dr. Shibata: さっき 電話しました から、もう そろそろ。
Sakki denwa shimashita kara, mō sorosoro.
a while ago telephoned/called so now by and by/soon
"I called her a while ago, so (I expect she'll be arriving) any minute now." (PL3)

- *-kun* is a mostly masculine equivalent of *-san* ("Mr./Ms."). Among peers it is generally used only with males, but a superior may address/refer to either male or female subordinates with *-kun*. Males may also occasionally address/refer to a female peer with *-kun*.
- *dō shita* (lit. "did what/how?") is an idiom that asks for an explanation of something that seems out of the ordinary: "what happened?/what's wrong?/what's going on?" Asking a question with *n da* is masculine.
- *sekkaku* indicates that someone has gone to a lot of trouble for something. It's often followed later in the sentence with *no ni* ("even though") to express frustration that "even though" they went to a lot of trouble (e.g., they have made a special opportunity available) something else prevents the attainment of a desired result.
- *atte* is the *-te* form of *au* ("meet/see"), and *kudasaru* is a polite equivalent of *kureru* ("give [to me]"). *Kureru* or *kudasaru* after the *-te* form of a verb means someone is doing the action as a favor to the speaker or someone close to him/her. *Kudasaru* is used when the person doing the action is of higher status than the person receiving the favor.
- the quotative phrase . . . *to iu no ni* here is literally like saying "even though it is the case/situation that . . ."

2

Dr. Okabe: まったく 何 を やっているんだ?
Mattaku nani o yatte-iru n da?
(exclam.) what (obj.) is doing
"Geez! What could she be doing?" (PL2)

もう 一度 電話したまえ。
Mō ichido denwa shitamae.
more once telephone/call
"Call her again." (PL2)

- *mattaku* (lit. "completely/entirely"), is often used as an exclamation of exasperation.
- *yatte* is the *-te* form of *yaru*, an informal word for "do." *Yatte-iru* = "is doing."
- *mō* before a number means that many "more," and *-do* is the counter suffix for "times/occasions."
- *-tamae* makes a strong/authoritarian command, so *denwa shitamae* is a command form of *denwa suru*.

3

Akagawa: はい、わかりました。伝えます。
Hai, wakarimashita. Tsutaemasu.
yes/okay understood will convey/tell
"Yes sir, I understand. I'll give her the message." (PL3)

- *wakarimashita* is the PL3 form of *wakatta*, the past of *wakaru*. Since *wakaru* means "come to know/understand," its past form is often equivalent to English "understand" rather than "understood."
- *tsutaemasu* is the PL3 form of *tsutaeru* ("convey a message").

4

Akagawa: また 柴田先生 からです。 すぐに 来て くれ と。
Mata Shibata Sensei kara desu. Sugu ni kite kure to.
again (name-title) from is immediately come (please) (quote).
"It's from Dr. Shibata again. He says to come right away." (PL3)

Dr. Jinbo: "こんな 患者 . . ."
"Konna kanja . . ."
this kind of patient(s)
"This kind of patient . . ."

- *kite* is the *-te* form of *kuru* ("come"). *Kure* after the *-te* form of a verb makes an informal/abrupt request or relatively gentle command, "(do it), please /(do it), will you?" Requesting/commanding with *-te kure* is masculine; females would use just the *-te* form by itself or add an honorific *o-* to make it *-te o-kure*.
- the quotative *to* implies something like *to itte-imasu* ("is saying/says . . .").
- in the last installment, Dr. Shibata told Dr. Jinbo that she was wasting her talents working in a hotel clinic. Here, she is recalling his injunction that "You must not go on doing this kind of treatment for this kind of patient at this kind of place."

…今はこういう状態なの——赤川くん。
5
でも先生——
——大学病院のポストがあるって……！
6
…わかりました…
——なぜ神保くんは来ないんだ…!?
7
神保先生は今お客様の治療で手が放せないんです……！
8

5 **Dr. Jinbo**: 今 は こういう 状態 なの、 赤川くん。
Ima wa kō iu jōtai na no, Akagawa-kun.
now as-for this kind of situation (explan.) (name-hon.)
"This is the situation now, Akagawa." → **"You can see the situation, Akagawa."** (PL2)

- *na no (desu)* is the form explanatory *no (desu)* takes after nouns. In informal speech women usually drop the final *desu*; men can do the same, but more typically replaced *desu* with *da*.

6 **Akagawa**: でも 先生、/ 大学 病院 の ポスト が ある って!
Demo Sensei, / daigaku byōin no posuto ga aru tte . . . !
but doctor university hospital at post/position (subj.)exists (quote)
"But Doctor, they were saying you could have a post at the university hospital!" (PL2)

- *sensei* is most familiar as the word for "teacher," but it's also used as a term of address/reference for other people considered worthy of respect, including doctors. Here *sensei* addresses Dr. Jinbo. Strictly speaking, *wa* is required after *sensei*, though this *wa* is often omitted in colloquial speech.
- *posuto* is a katakana rendering of English "post."
- *tte* is a colloquial equivalent of quotative *to*, implying something like *to itte-imashita* ("[he/they] was/were saying") or *to kikimashita* ("I heard").

7 **Akagawa**: わかりました。
Wakarimashita.
understood
"I understand." → **"I'll go explain."** (PL3)

- *wakarimashita* (or its PL2 equivalent, *wakatta*, past tense of *wakaru*, "come to know/understand") is often used as an affirmative response to a request or command, "yes/okay/I will do it." Here she has not made an overt request, but his *wakarimashita* implies "I understand what you want me to do, and I will do it."

8 **Dr. Shibata**: なぜ 神保くん は 来ない んだ?!
Naze Jinbo-kun wa konai n da?!
why (name-hon.) as-for not come (explan.-?)
"Why doesn't Jinbo come?" (PL2)

Akagawa: 神保先生 は 今 お客様 の 治療 で 手 が 放せない んです!
Jinbo Sensei wa ima okyaku-sama no chiryō de te ga hanasenai n desu!
(name-title) as-for now (hon.)-guests-(hon.) 's treatment/care (reason) hands (subj.) cannot let go (explan.)
"Right now Dr. Jinbo is seeing hotel guests and can't get away." (PL3)

- *konai* is the negative form of *kuru* ("come").
- *kyaku* is used to refer to house/hotel "guests," or to "customers/clients" of almost any kind of business. *O-* and *-sama* are honorific.
- *chiryō* refers to "treatment/medical care" given for illness or injury.
- *hanasenai* is the negative potential ("cannot") form of *hanasu* ("release/let go"). *Te ga hanasenai* (lit. "can't let go one's hands" — in certain expressions, including potentials, the subject marker *ga* is used for what English speakers would think of as the direct object) is an idiomatic expression for "can't get away." *De* marks *chiryō* as the cause or reason why she can't get away.

Computer • Corner

(Continued from page 21)

New Resource

Those interested in Japanese computing should get their hands on *Understanding Japanese Information Processing* by Ken Lunde, published by O'Reilly & Associates, Inc. While not, strictly speaking, the first book to be published about the inner workings of Japanese computers, this book is an important reference. It includes excellent glossaries and coding references, as well as character tables, sources of more information, and explanations of various areas of Japanese computing.

The book covers Japanese input, output, encoding, and data processing well. While reading the chapter on Japanese output, it is important to remember that the author is an employee of Adobe Systems. This offers him excellent insight and understanding of Japanese fonts, but may influence his conclusions somewhat.

I recommend *Understanding Japanese Information Processing* to anyone interested in Japanese computing.

Douglas Horn is a free-lance writer and computer consultant living in Seattle, Washington.

ホテルなんて軽治療の患者だけだし——
少しくらい待たせたって支障はないだろうが！
ホテルの治療は病院の治療とは違います！
9
——ホテルマンの君などに、
患者の事などわかるのかね。
10
…わかりません…
ですが
神保先生が治療しているのは患者ではなく人間なんです！
11
人間!?
——病院には病気になった人が治療してもらうために来ます。
ですから医者は患者としてだけ扱えばいいかもしれません……
12
ホテルは——健康な人が旅先で病気になるんです。
そういう人たちにとって突然の病気は不安なものです…
でも
その気持ちをやわらげて安心させてあげる事がホテルの治療なんです……！
13

9

Dr. Shibata: ホテル なんて 軽治療 の 患者 だけ だ し
Hoteru nante keichiryō no kanja dake da shi
hotel (belittle) light treatment (=) patients only is/are and
"A hotel only has patients with minor problems, and

少し くらい 待たせたって 支障 は ない だろう が!
sukoshi kurai matasetatte shishō wa nai darō ga!
a little just/only even if make wait impediment/difficulty as-for not exist/occur probably (emph.)
"surely there'd be no harm in asking them to wait just a little." (PL2)

Akagawa: ホテルの 治療 は 病院 の 治療 と は 違います!
Hoteru no chiryō wa byōin no chiryō to wa chigaimasu!
hotel at treatment as-for hospital at treatment from as-for is different
"Medical care at a hotel is different from medical care at a hospital!" (PL3)

- *nante* is a colloquial quotative form that belittles the preceding as trifling/insignificant/unworthy.
- *keichiryō no kanja* implies "patients who require only light treatment" ▸ "patients with only minor problems."
- *shi* following *da*/*desu* or a verb is a somewhat emphatic "and" or "and besides" for connecting two clauses.
- *kurai* (or *gurai*) literally means "about/approximately," but it can be used idiomatically to downplay the significance of the thing/amount mentioned just before it, so *sukoshi kurai* = "just a little."
- *matasetatte* is a colloquial equivalent of *matasete mo*, a conditional("even if") form of *mataseru* ("make wait"), from *matsu* ("wait").
- *ga* after the conjectural *darō* provides emphasis like "surely must (be) . . ." or "surely must not (be) . . ."

10

Dr. Shibata: ホテルマン の 君 など に / 患者 の 事 など わかる のかね?
Hoteru-man no kimi nado ni / kanja no koto nado wakaru no ka ne?
hotelman (=) you the likes of to patients 's thing/situation things like can/know understand (explan.-?)
"Can/does a hotel man like you understand the patients' situations?"
"How could a hotelman like you possibly know anything about patients?" (PL2)

- asking a question with *ka ne* is generally reserved for speaking to someone of lower status.

11

Akagawa: わかりません。 / です が、神保先生 が 治療している の は
Wakarimasen. / Desu ga, Jinbo Sensei ga chiryō shite-iru no wa
don't know/can't understand is so but (name-title) (subj.) is treating (nom.) as-for

患者 ではなく 人間 なん です!
kanja de wa naku ningen na n desu!
patients are not-but human beings (explan.) are
"(No,) I don't know (about patients). But what Dr. Jinbo is treating are not patients but human beings." (PL3)

- *desu ga* (lit. "it is so, but" → "but") sounds more formal than *dakedo*.
- *no* is a "nominalizer," which turns what comes before it into a noun. Here you can think of it as standing in for *hito* ("person/people"): "the people Dr. Jinbo is treating/treats."
- *de wa naku* is a continuing form of *de wa nai*, "is/are not."

12

Dr. Shibata: 人間?!
Ningen?!
human beings
"Human beings?!" (PL2)

Akagawa: 病院 に は 病気 になった 人 が 治療してもらう ために 来ます。
Byōin ni wa byōki ni natta hito ga chiryō shite morau tame ni kimasu.
hospital to/at as-for sick became people (subj.) receive treatment for purpose of come
"At a hospital, people who have become sick come to be treated (for their illness)." (PL3)

Akagawa: です から 医者 は 患者 としてだけ 扱えば いい かもしれません。
Desu kara isha wa kanja to shite dake atsukaeba ii kamo shiremasen.
is so because doctors as-for patients as only if treat/handle is good/fine maybe
"So it may be fine for doctors to treat them only as patients." (PL3)

- *. . . ni natta* is the plain/abrupt past form of *. . . ni naru* ("become . . ."). *Byōki ni natta* is a complete thought/sentence ("[they] became sick") modifying *hito* ("person/people").
- *morau* ("receive") after the *-te* form of a verb implies the subject "receives" the action, or has the action done for him/her.
- *desu kara* is a more formal equivalent of *da kara*, "because it is so/therefore."
- *atsukaeba* is a conditional "if" form of *atsukau* ("treat/handle/deal with"). The verb ending *-ba ii* makes an expression meaning "it is enough/adequate/fine if . . ."
- *kamo shiremasen* is the PL3 form of *kamo shirenai* ("might be/may possibly be"), so *atsukaeba ii kamo shiremasen* = "it may be adequate if (he) treats/handles . . ."

(continued on following page)

患者は医者がきちんと診察して治療すれば安心するものだ…！
だけど
さっきの柴田先生のように治療だからといって患者に対して——
——医者の権威を振りかざしていたら患者さんは怒るか怯えるだけで、安心なんてできません!!
14
失敬な!!
…すみません……
15
でも本当に神保先生はホテルの——
ボクたちのサービスではどうにもならない大切な仕事をしてくださっているんです……!!
16
——柴田くん、この人の言ってる事は本当だよ。
…人の病気を治すのに権威はいらん……！
17
——立派な病院でなくてもよい……
…どうやら神保くんは期待どおり私の教え子として立派に巣立ったようだね。
18

(continued from previous page)

13

Akagawa: でも ホテル は 健康な 人 が 旅先 で 病気 になる んです。
Demo hoteru wa kenkō-na hito ga tabisaki de byōki ni naru n desu.
but hotel as-for healthy people (subj.) travel destination at sick become (explan.)
"But at a hotel, healthy people become sick while they are traveling." (PL3)

Akagawa: そういう 人たち にとって 突然の 病気 は 不安な もの です。
Sō iu hito-tachi ni totte totsuzen no byōki wa fuan-na mono desu.
that kind of people to/for sudden illness as-for troubling/worrisome thing is
"For people like that, sudden illness is a (particular source of) worry." (PL2)

Akagawa: その 気持ち を やわらげて 安心させてあげる 事 が ホテルの 治療 なん です!
Sono kimochi o yawarageteanshin sasete ageru koto ga hoteru no chiryō na n desu!
that/those feelings (obj.) soften/soothe-and make relax (favor) thing (subj.) hotel at treatment (explan.) is
"Treating patients at a hotel means soothing those worries and setting the patients' minds at ease." (PL3)

- *yawarageteは* is the *-te* form of *yawarageru* ("soften/soothe/comfort").
- *anshin sasete* is the *-te* form of *anshin saseru*, the causative ("make/let") form of *anshin suru* ("be relieved/stop worrying/relax [mentally]"). *Ageru* after the *-te* form of a verb implies doing the action as a favor for someone else.

14

Dr. Shibata: 患者 は 医者 が きちんと 診察して 治療すれば 安心する もの だ!
Kanja wa isha ga kichin-to shinsatsu shite chiryō sureba anshin suru mono da!
patient as-for doctor (subj.) properly examine-and if/when treat relax/are put at ease thing is
"A patient relaxes when a doctor examines him carefully and treats him." (PL2)

Akagawa: だけど、さっき の 柴田先生 のように 治療だから と いって
Dakedo, sakki no Shibata Sensei no yō ni chiryō da kara to itte
but a while ago of you/Dr. Shibata like because is treatment (quote) say-and
患者 に対して/ 医者の 権威 を 振りかざしていたら
kanja ni taishite / isha no ken'i o furikazashite-itara
patient to/toward doctor 's authority (obj.) if is brandishing
"But if, like you a while ago, a doctor brandishes his authority to the patient saying 'because that's the treatment/prescription,'
"But if a doctor goes around brandishing his authority like you did a while ago, insisting that the patient (must follow your orders) because that's what you prescribe,
患者さん は 怒るか 怯える だけ で、 安心 なんて できません!!
kanja-san wa okoru ka obieru dake de, anshin nante dekimasen!!
patient-(hon.) as-for get angry-or get scared only is-and relax something like cannot do
"the patient will only get angry or scared and cannot do anything like relax."
"it will only anger or scare the patient so he can't possibly relax!" (PL3)

- *chiryō sureba* is a conditional form of *chiryō suru* ("treat/give medical care").
- *mono da* after a non-past verb implies that the action or situation indicated by the verb is "common/standard/the way things are."
- Japanese often use their listener's name and/or title in situations where an English speaker would say "you."
- *furikazashite-itara* is a past conditional form of *furikazashite-iru*, from *furikazasu* ("brandish").
- *anshin dekimasen* = *anshin dekinai* = "cannot relax/be put at ease." Inserting *nante* adds emphasis that feels something like "They can't possibly relax — the very thought is preposterous!"

15

Dr. Shibata: し、失敬な!!
Shi, shikkei-na!!
r- rude/impertinent
"H- how rude!"
"Y- you've got some nerve, (talking to me like that)!" (PL2)

Akagawa: すみません。
Sumimasen.
(apology)
"I'm sorry." (PL3)

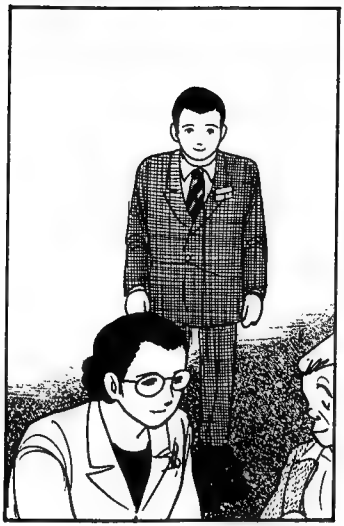
16

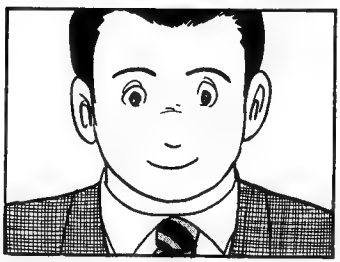
Akagawa: で、でも 本当に 神保先生 は ホテル の / ボクたち の サービス で は
De, demo hontō ni Jinbo Sensei wa hoteru no / boku-tachi no sābisu de wa
b-but truly (name-title) as-for hotel of we/us 's service by means of as-for
どうにもならない 大切な 仕事 を してくださっている んです!!
dō ni mo naranai taisetsu-na shigoto o shite kudasatte-iru n desu!!
can't do/handle/address precious/valuable work (obj.) is doing (favor) (explan.)
"But Dr. Jinbo is really doing valuable work, which the services of us (other) hotel employees cannot address."
"But Dr. Jinbo is really filling a very important need that the rest of us who work at the hotel can't possibly fill." (PL3)

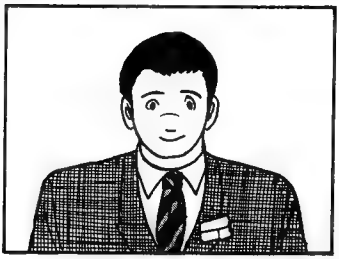
- *dō ni mo naranai* is an expression for "impossible to do anything (about)" → "can't do/handle/be addressed."
- *hoteru no boku-tachi no sābisu* = "the services of we of the hotel" → "services of the hotel employees," here meaning the other employees besides Dr. Jinbo.
- *hoteru no boku-tachi no sābisu de wa dō ni mo naranai* is a complete thought/sentence ("cannot be addressed by means of the services of us [other] hotel employees") modifying *taisetsu-na shigoto* ("valuable/important work").
- *shite kudasatte-iru* ("is kindly doing [for us]") is from *shite kudasaru*; *kudasaru* after a *-te* form implies the action is done as a favor, for the speaker's or someone else's benefit, by a person of higher status.

(continued on following page)

……ここには
彼女を
信頼している
患者や仲間が
大勢いる……
私は病院だけで
なくホテルにも
優秀な医者が
必要だという事を
教えられたよ！
——ありがとう
ございました!!
19







(continued from previous page)

17

Dr. Okabe: 柴田くん、この 人 の 言ってる 事 は 本当 だ よ。
Shibata-kun, kono hito no itte-ru koto wa hontō da yo.
(name-hon.) this person (subj.) is saying thing as-for true is (emph.)
"Shibata, what this man says is true." (PL2)

人 の 病気 を 治す のに 権威 は いらん!
Hito no byōki o naosu no ni ken'i wa iran!
person/people 's illness (obj.) fix/cure for purpose of authority as-for not need
"You don't need authority to treat someone's illness." (PL2)

- *itte-ru* is a contraction of *itte-iru* ("is saying"), from *iu* ("say"). *Kono hito no itte-ru* is a complete thought/sentence modifying *koto* ("thing"). In modifying clauses, the subject marker *ga* often changes to *no*.
- *iran* is a contraction of *iranai*, the negative form of *iru* ("need").

18

Dr. Okabe: 立派な 病院 でなくても よい。
Rippa-na byōin de nakutemo yoi.
fine/imposing hospital even if is not is okay/fine
"It doesn't have to be (in) a fancy hospital." (PL2)

どうやら 神保くん は 期待 どおり
Dōyara Jinbo-kun wa kitai dōri
seemingly/apparently (name-hon.) as-for expectations exactly as/according to
私の 教え子 として 立派に 巣立った ようだ ね。
watashi no oshiego to shite rippa-ni sudatta yō da ne.
my student/disciple as admirably/worthily left the nest it seems (colloq.)
"I seems that Jinbo, exactly as expected, has admirably left the nest as one of my students."
"It would appear Jinbo has lived up to my expectations of her as my student and most worthily taken wing on her own." (PL2)

- *rippa-na* is an adjective for "imposing/grand/admirable/worthy" and *rippa-ni* is its adverb form.
- . . . *de nakutemo yoi* is a conditional form of *de nai* ("is not") plus the adjective *ii/yoi* ("is good/fine/okay"), so the phrase literally means "it's okay even if it's not . . ." → "it doesn't need to be . . ."
- *kitai* refers to "hopes/expectations," in this case the hopes/expectations Dr. Okabe had for Dr. Jinbo.
- *oshiego*, from *oshieru* ("teach") and *ko* ("child") is a term used by teachers and professors for somewhat endearingly referring to their "students/academic protégés."
- *sudatta* is the past form of *sudatsu*, "depart the nest," an expression for "becoming independent/going out on one's own."
- *yō da* after a verb means "it seems/appears" the action was done or will be done.

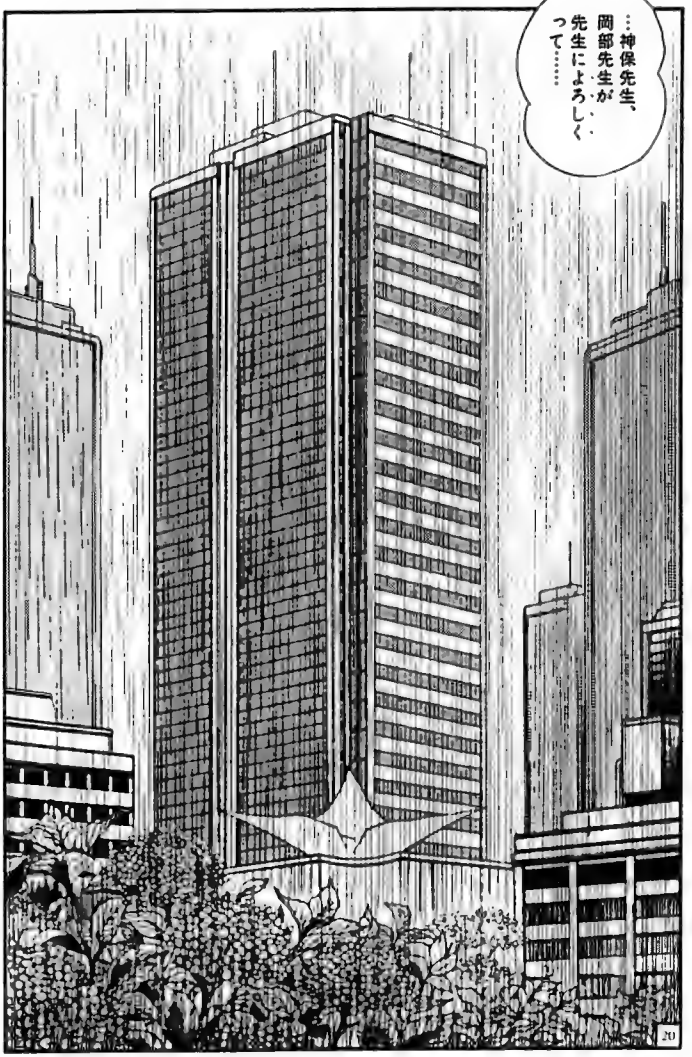
19

Dr. Okabe: ここ に は 彼女 を 信頼している 患者 や 仲間 が 大勢 いる。
Koko ni wa kanojo o shinrai shite-iru kanja ya nakama ga ōzei iru.
here at as-for her (obj.) trust patients and colleagues (subj.) many people exist
"She has a lot of patients and colleagues who have faith in her here." (PL2)

私 は 病院 だけでなく ホテル に も 優秀な 医者 が
Watashi wa byōin dake de naku hoteru ni mo yūshū-na isha ga
I/me as-for hospital(s) not only hotel(s) by also superior doctors (subj.)
必要だ という 事 を 教えられた よ!
hitsuyō da to iu koto o oshierareta yo!
is/are needed (quote) thing (obj.) was taught (emph.)
"She has taught me that superior doctors are needed not only in hospitals but also in hotels." (PL2)

Kurata: ありがとう ございました!!
Arigatō gozaimashita!!
"Thank you very much." (PL4)

- *shinrai* is a noun for "trust" and *shinrai shite-iru* is from *shinrai suru*, its verb form. *Kanojo o shinrai shite-iru* is a complete thought/sentence ("[they] trust her") modifying *kanja ya nakama* ("patients and colleagues").
- *ya* is used to mean "and" between two or more items in a list, generally implying that the list is not necessarily complete.
- . . . *dake de naku*, usually followed later in the sentence by *mo* (or some equivalent), is an expression for "not only . . . but also . . ."
- the quotative phrase . . . *to iu koto* essentially makes the complete thought/sentence *byōin dake de naku hoteru ni mo yūshū-na isha ga hitsuyō da* ("not only in hospitals but in hotels also superior doctors are needed") into a noun, and *o* marks it as the direct object of *oshierareta*.
- *oshierareta* is the past form of *oshierareru*, the passive form of *oshieru* ("teach"), so *Watashi wa . . . o oshierareta* is literally "I was taught . . ." In this case it could be taken to mean simply "I learned . . . ," or to mean "She taught me . . ."


…神保先生、
岡部先生が
先生によろしく
って……
20

20

Akagawa: 神保先生、 岡部先生 が 先生 に よろしくって...
Jinbo Sensei, Okabe Sensei ga sensei ni yoroshiku tte...
(name-hon.) (name-hon.) (subj.) doctor/you to regards (quote)
"Dr. Jinbo, Dr. Okabe asked me to give you his regards." (PL2; probably PL3 implied)

- *tte* is a colloquial equivalent of *to*, which marks *yoroshiku* as a quote — i.e., he is quoting Dr. Okabe's *yoroshiku*. Often, *yoroshiku* is short for *yoroshiku onegai shimasu*, a phrase used when meeting someone for the first time and typically translated "I'm pleased to meet you." But that's obviously not the situation here. This *yoroshiku* is short for *yoroshiku itte kudasai* ("please say *yoroshiku* for me"), *yoroshiku tsutaete kudasai* ("please convey/relay the message *yoroshiku* for me"), or another similar phrase Dr. Okabe would have spoken, essentially meaning "please give my (best/kind/affectionate) regards/please remember me (to Dr. Jinbo)".

(continued from page 70)

24 現在の若い漫画家たちは我々の世代とは違って，先輩の漫画から勉強しています。それなりに早く上達するのでしょうが，やはり深みを感じることはできません。漫画家が伸びるために同じ漫画家だけから学ぶのではなく，他のジャンルと競争して，そこから吸収していく姿勢が必要だと思うのです。

25 漫画は枠のないメディアです。今後はますますハイテク技術と結びついてマルチメディア化するでしょう。そして漫画家自身も街づくりや都市づくりに参加するようなマルチ化，立体化を目指すべきです。野放図な漫画家のイマジネーションを生かせるような時代がこれからやってくるだろうと思っています。

26 石ノ森さんの今後の新作の予定はいかがですか。

27 石ノ森：新作のアイデアは山ほどあるんですが，漫画は肉体労働ですからね，なかなか形にならないものですよ。漫画の他には映画のシナリオも書いていますし，小説のテーマも暖めているところなんですが，現在の月300ページのペースを半分以上落とさないと難しいでしょうね。まあ，焦らずゆっくりやるつもりですよ。

24 Today's young manga artists, unlike my own generation, learned from the manga of the artists who went before them. I suppose it allowed them to acquire skills that much more quickly, but when all is said and done, I can't sense any real depth in their work. For manga artists to grow, it's not enough for them to study the work of other manga artists. I think it's important to have the attitude of being in competition with other genres and absorbing from those genres.

25 Manga are a medium without bounds. I expect they will grow increasingly high-tech and multi-media oriented in the future. The artists themselves need to look toward expanding and diversifying their range of activities by participating in things like the building of urban culture and their communities. I think an age is coming when the unbridled imaginations of manga artists can really come alive.

26 What plans do you have for new projects?

27 Ishinomori: I have mountains of ideas for new series, but drawing manga is physical labor, and they don't really make it into concrete shape on paper. Besides manga, I'm writing a screenplay, and I even have the plot for a novel warming on the back burner, but unless I can drop my current pace of 300 pages a month by more than half, I don't know how I can get it written. I intend to take it at an easy pace without rushing things.

From *OL Shinkaron*, p. 34

夫婦	*fūfu*	husband & wife
娘	*musume*	daughter(s)
商品券	*shōhin-ken*	gift certificate
予約	*yoyaku*	reservation

From *Kuriko-san*, p. 38

ハガキ	*hagaki*	postcard
昼	*hiru*	noon
住所	*jūsho*	address (*n.*)
年賀状	*nenga-jō*	New Year's cards
往復	*ōfuku*	round trip
理由	*riyū*	reason/cause
卒業	*sotsugyō*	graduation

From *Selected Works*, p. 40

案内所	*annai-jo*	information place/counter
中央	*chūō*	central/main
はぐれる	*hagureru*	be separated
人手	*hitode*	turnout/crowd
入口	*iriguchi*	entrance
正面～	*shōmen*～	front/main ～ (*prefix*)
ついてくる	*tsuite kuru*	follow

From *Katsushika Q*, p. 42

アパート	*apāto*	apartment
合う	*au*	meet/come together
ディズニーランド	*Dizuniirando*	Disneyland
同級生	*dōkyūsei*	classmate
福引き	*fukubiki*	drawing/lottery
フランス	*Furansu*	France
おフロ	*o-furo*	bath
ふる	*furu*	(rain/snow/hail) falls
宝石	*hōseki*	jewelry
イブ	*ibu*	(Christmas) Eve
(お)金持ち	*(o-)kanemochi*	wealthy/rich person
カップル	*kappuru*	couples
体	*karada*	body/health
ケーキ	*kēki*	cake
券	*ken*	ticket(s)
気をつける	*ki-o-tsukeru*	take care/be careful
協力する	*kyōryoku suru*	cooperate (with)/help/aid
間に合う	*ma-ni-au*	be in time (for)
おもちゃ	*omocha*	toy(s)
プレゼント	*purezento*	present (*n.*)
さびしい	*sabishii*	lonely
酒屋	*saka-ya*	liquor store
寒い	*samui*	cold
さそう	*sasou*	invite/allure
シャンペン	*shanpen*	champagne
正月	*shogatsu*	New Year's
招待	*shōtai*	invitation
招待	*shōtai suru*	invite
商店街	*shōtengai*	shopping district
すてきな	*suteki-na*	lovely/stunning
ためす	*tamesu*	test/try out
とりあえず	*toriaezu*	for now/for starters
うつる	*utsuru*	appear/be pictured on TV
ワイン	*wain*	wine
やばい	*yabai*	bad/awkward/troublesome
予定	*yotei*	plan(s)
雪	*yuki*	snow (*n.*)

From *After Zero*, p. 42

バカバカしい	*bakabakashii*	absurd/ridiculous
不思議な	*fushigi-na*	mysterious
広い	*hiroi*	large/spacious/expansive
骨	*hone*	bone (*n.*)
自宅で	*jitaku de*	at home
モノノケ	*mononoke*	(angry) ghost/specter
教える	*oshieru*	teach/inform
乱暴な	*ranbō-na*	violent/unruly/rough
騒ぎ	*sawagi*	uproar/disturbance
資料室	*shiryō shitsu*	reference room
うそ	*uso*	lie/falsehood
うっちゃる	*utcharu*	abandon/push aside/neglect
やめる	*yameru*	quit/stop
幽霊	*yūrei*	ghost/specter/apparition

From *HOTEL*, p. 71

安心する	*anshin suru*	be relieved/stop worrying
扱う	*atsukau*	treat/handle/deal with
病院	*byōin*	hospital
病気	*byōki*	sickness/illness
治療	*chiryō*	medical treatment/care
大学	*daigaku*	university
電話する	*denwa suru*	telephone/call (*v.*)
不安な	*fuan-na*	troubling/worrisome
振りかざす	*furikazasu*	brandish
放す	*hanasu*	release/let go
今	*ima*	now
医者	*isha*	doctor
状態	*jōtai*	situation
患者	*kanja*	patient(s)
権威	*ken'i*	authority
健康な	*kenkō-na*	healthy
きちんと	*kichin-to*	properly
気持ち	*kimochi*	feelings
期待	*kitai*	expectations
治す	*naosu*	fix/cure (*v.*)
人間	*ningen*	human being
怯える	*obieru*	get scared
怒る	*okoru*	get angry
教え子	*oshiego*	student/disciple
立派な	*rippa-na*	fine/imposing
さっき	*sakki*	a while ago
失敬な	*shikkei-na*	rude/impertinent
診察する	*shinsatsu suru*	examine (a patient)
支障	*shishō*	impediment/difficulty
すぐに	*sugu ni*	immediately
少し	*sukoshi*	a little
旅先	*tabisaki*	travel destination
大切な	*taisetsu-na*	important
突然の	*totsuzen no*	sudden
伝える	*tsutaeru*	convey (a message)
やわらげる	*yawarageru*	soften/soothe/comfort
優秀な	*yūshū-na*	superior

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

(continued from page 17)

20-meter-wide screen rises above the pool for a knock-out show of sound, light and water. Add Christmas to this show and the result is a lot of entertainment for a reasonable sum of money. The biggest of these indoor ocean parks, down south in Miyazaki, will celebrate its first Christmas with a Santa-in-the-tropics theme.

As interest in big-ticket Christmas themes has declined, consumers are spending more for basic elements such as cards and flowers. As a result, Japan may now have the most elaborate Christmas cards in the world. They talk, they sing, they play music—powered by tiny electronic devices so slim that they can be easily mailed. Other Christmas cards incorporate a present: calendars, the old standbys, have been replaced by telephone cards and book certificates. For that someone special, a Christmas card may contain a compact disc.

Times, indeed, have changed, if someone special gets a compact disc instead of a dinner show. And for those couples who want a romantic Christmas Eve in 1993, the newest "in" thing to do this year is drive at night across the recently opened Rainbow Bridge over Tokyo Harbor and look at the city lights across the water.

How about the kids? Seventy percent of Japanese children between the ages of six and ten say that they believe in Santa Claus. Small wonder, for in Japan, Santa Claus is not likely to let them down.

The array of toys at stores such as Kiddyland is mindboggling, as are some of the prices. Sophisticated electronic gadgetry runs into sums too steep for a child's wallet. Doting grandparents, their own childhood marred by wartime deprivation, are heavy spenders. These grandparents are likely to have come from large families—six, eight, or even ten children—and having so few grandchildren makes them more likely to up the amount spent per child.

Two years ago, when the first new baby in a generation was born into the Imperial family just before the onset of the Christmas season, the toy industry joyfully started promoting what they hoped would become a new tradition: Baby's First Christmas. They introduced stuffed animals that play Christmas carols, Christmas tree ornaments depicting a tiny doll in a cradle, and even teddy bears emblazoned with the logo "Baby's First Christmas."

Christmas celebrations in Japan will no doubt continue to evolve, but only time will tell if the excesses of the late 1980s will ever again be part of a Japanese *Kurisumasu*.

Anne Pepper is a free-lance writer based in Tokyo.

• knock-out show = 豪華なショー *gōka-na shō* • elaborate = こった *kotta* • mindboggling = たじろがせる程の *tajirogaseru hodo no* • gadgetry = 機械装置類 *kikai sōchi-rui* • runs into sums = (高)額にのぼる *(kō) gaku ni noboru* • be marred = 台なしになる *dainashi ni naru* • depicting = ～を表した *. . . o arawashita* • emblazoned with = ～で飾った *. . . de kazatta*

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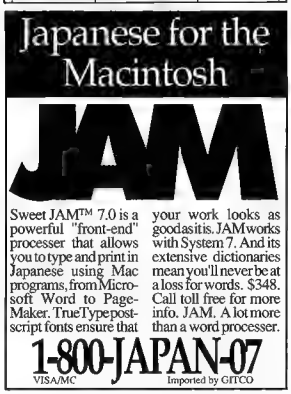
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American photography enthusiast seeks Japanese counterpart, any age, male or female. Write to David Guerrero, PO Box 1055, Austin, TX 78767-1055

I would like to have American friends. I'm a 20-year-old Japanese girl. Please write me everyone. I'm waiting for your letter. Nozomi Kobayashi, 22-3-16 Hachikagou, Maruoko-cho, Sakai-gun, Fukui, 910-02, Japan

American male neuroscientist living in Niigata-shi until 12/94 interested in meeting single Japanese female 35-40 in Niigata-ken or surrounding Tohoku area. Interests include mountain hiking and cooking. Beginner level Japanese. Write in English. John McHaffie, Niigata Daikan Plaza #1104, 2-1-73 Sekishin, Niigata 951.

Asian-Indian male, 35, accountant, seeking Japanese female pen-friend. My interests include traveling, geography, nature, tennis, exercising, music, reading, IBM computers. Obaid Patel, PO Box 75691, Los Angeles, CA 90075-0691

American female, 40, looking for pen pals from Hong Kong. Interests: movies, sci-fi, Star Trek, music, baseball, comics, Chinese culture, language. Like to read, like magazines. Please respond in English. Lydia A. Moon, 2113 Via Sonora, Oceanside, CA 92054

Japanese female, 26, seeking female pen pals around the same age for English correspondence. Love traveling, movies, writing letters. Kayo Furita, Nakabayashi 103, 640 Suga Tondabayashi, Japan 584

Female, 27, seeks Japanese/American male. Interested in manga, photography, electronics, and travel. Write to Cindy Tanaka, 1835 East Second Street, Los Angeles, CA 90033

American male, 14, seeking pen pals. Interests include anime, American comics, manga, computers, electronics, haiku. Please write to Joe Earl Gingerich, 14 East Vine St., Shiremanstown, PA 17011

Interested in corresponding/exchanging information with anyone obsessed by Japanese popular or trash culture. Music, film, magazines and manga. Fax 61-3-328-2165 or write Philip Samartzis, 183 Melrose St., North Melbourne, Victoria 3051 Australia

Pen Pals

American female, 28, engineer, seeks Japanese male who speaks English. My interests are Japanese language and culture, foreign films, and electronics. Moving to Japan summer 1994. Anita Naniwa, 3710 N Pinegrove #508, Chicago, IL 60613

Seeking suppliers of Japanese professional wrestling goodies. Interested in videotapes of All Japan, New Japan, UWFI, All Japan Women TV programs, Sumo tournaments, major stadium events. Can offer weekly WWF, WCW, Eastern Championship Wrestling TV programs, Pay-Per-Views in trade. Lawrence Carter, 1218 Walnut St., #1103, Philadelphia, PA 19107 (215-545-2670)

Japanese female student, 20, wants to correspond with American students. I'm majoring in English. Jun Kojima, 1-8-25, Higashiyamacho, Kasugai-shi, Aichi 486 Japan

Black American male seeking correspondence with Asian female between 25-39 years old. My interests are your culture and lifestyle. This 36-year-old would appreciate any response. Cardell Gauff, DOC#36365 Cook Unit, Arizona State Prison, Box 3200 Eyman Complex, Florence, AZ 85232

Italian university student, 23, seeks Japanese and other pen pals and friends (f/m). Enjoy books, music, sports, painting, travel, cultural exchanges and especially Japanese language and people. If you are interested please write in English, easy Japanese, Italian. Michele Marcolin, via San Paolo 14, 56125 Pisa, Italy

Japanese male college student, 19, studying Electronic Control Engineering, looking for American/British pen pals, any age, who can help me learn English. My hobbies include judo, karate, reading and listening to music. Michio Nakajima, Shoinryo, 1, Aza-Kitahara, Kami-ayashi, Aoba-ku, Sendai, Miyagi 989-31, Japan

Twenty-year-old gentleman wishes to correspond with female from Thailand between the ages of 20 to 26 years old. My parents are from Thailand and I wish to learn more about that culture. Karot Phothong, DOC #98842 Cook Unit, Arizona State Prison, Box 3200 Eyman Complex, Florence, AZ 85232

American teenager, 15, would like Japanese friends who like manga, anime, movies & martial arts. English now, Japanese as I learn. I want to exchange cultural & language information. Andrew Rouse, 1217 Greenwood, Wichita, KS 67211

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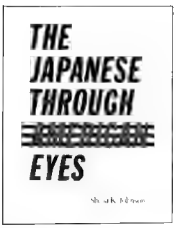

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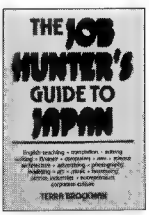

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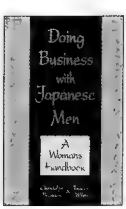

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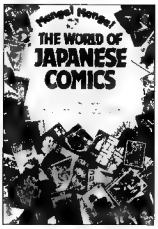

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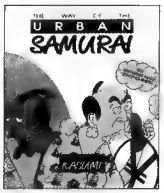

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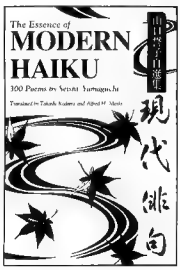

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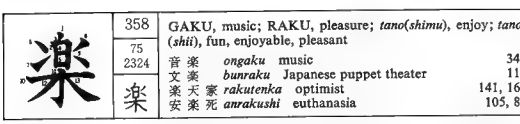
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GAKU, music; RAKU, pleasure; tano(shimu), enjoy; tano-(shii), fun, enjoyable, pleasant
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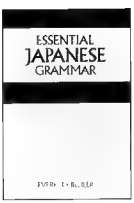

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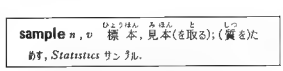

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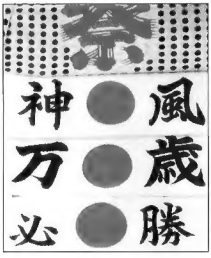

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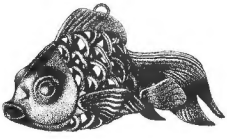

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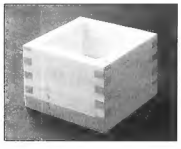

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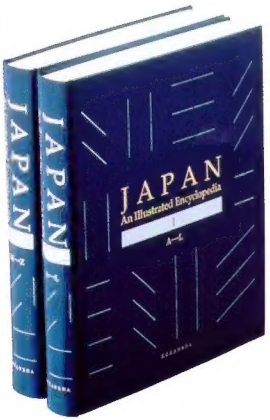

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